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The American Recorder

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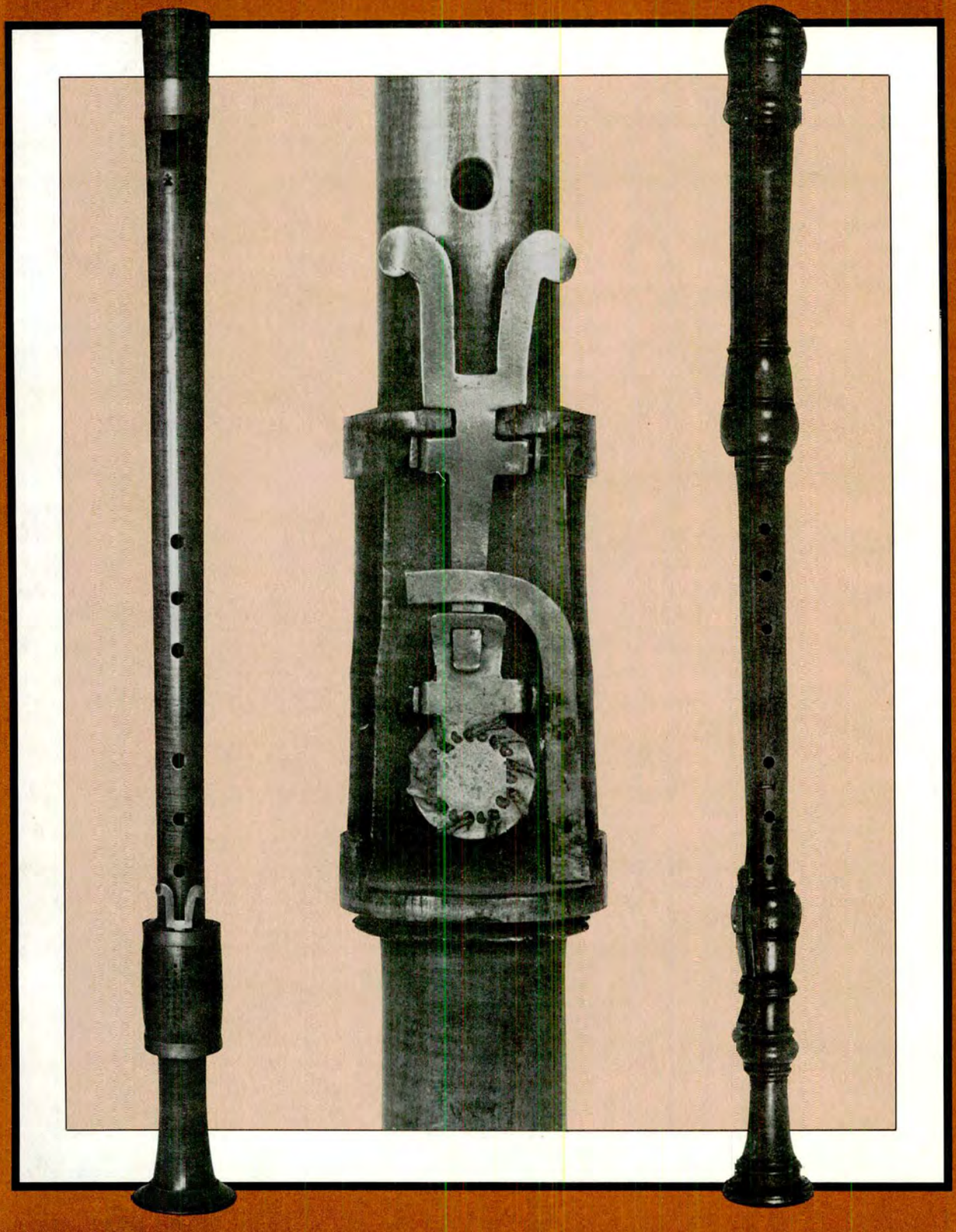

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CONTENTS

Cover. Two early bass recorders: a Renaissance basset in G (left) with a view of its key mechanism (center), and a Baroque bass in D (right) by the famous Nürnberg instrument maker J.C. Denner. Both instruments have recently been acquired by The Shrine to Music Museum in Vermillion, S.D. See the report on pages 171–72.

FROM THE EDITOR

There are several very familiar names among our contributors to this issue. Former ARS presidents Martha Bixler and Ken Wollitz joined forces to interview Marion Verbruggen, an articulate and personable Dutch recorder player. Ms. Verbruggen won the Bodky Competition several years ago and makes regular teaching trips to this country.

David Goldstein, whose compositions have long delighted recorder players, has provided us with three lively arrangements, in two, three, and four parts, of traditional American tunes.

Laura Beha Joof is half of the Boston recorder-making firm of Beha & Gibbons. After a discussion of how a recorder works and of various adjustments a maker – or intrepid player – can try, she explains the use of a device that is becoming indispensable to early instrumentalists: the tuning machine.

We also have a report on the Boston Early Music Festival, which this year was truly an impressive undertaking – how else honor Bach and Handel but on a grand scale? Congratulations to Friedrich von Huene, chairman of the board, Scott-Martin Kosofsky, president, and everyone else who invested so much time and effort to ensure its success.

In February we will have another interview by Bixler and Wollitz, this time with the young Danish virtuoso Michala Petri, along with practical articles, workshop reports, and more music.

Sigrid Nagle

An Interview with Marion Verbruggen

Martha Bixler and Kenneth Wollitz

Toward the end of last March, the Dutch recorder player Marion Verbruggen came to town. The first event on her busy schedule was a master class at New York's Mannes College of Music. Five skilled recorder players performed for Ms. Verbruggen before some fifty intent auditors. Ms. Verbruggen's comments to the players were penetrating, witty, and warmly sympathetic, and the audience was delighted. After this afternoon session all participants retired to a nearby Chinese restaurant to consume a magnificent feast, and then returned to Mannes to hear Ms. Verbruggen in a short but dazzling program of Italian music: a sonata by the seventeenth-century composer Fontana and Corelli's Variations on "La Follia." All of these satisfying activities were managed by Valerie Horst, who informs us that Ms. Verbruggen will be in residence at Mannes during the fall semester, 1986.

Ms. Verbruggen performed on two other occasions during her stay in New York, once with a Baroque chamber orchestra and once in a solo recital where she held an audience rapt by the brilliance and beauty of her playing. It was the morning after this feat that she granted us the following interview.

MB: The first thing we are interested in is how did you get started playing the recorder, and at what age?

I started the recorder, I *think*, when I was six or seven. In our family we all had to start music at five, working over the pieces to get the feeling of rhythm, singing, and whatever you can do with kids of five years old. After a year or two, we learned the flute [recorder]. I was the fifth child in my family. There are six altogether.

KW: Are any of the others musicians?

No, nobody. But everybody played an instrument when they were young; then they all went off in different fields.

KW: Did you play any other instrument?

Yes. At first, I didn't like the recorder at all. I didn't like my teacher, and I skipped lessons. So my parents asked, "Would you like to play another instrument?" And I said, "Yeah, there's something wrong. I'd like to play the clarinet." "Do you know what a clarinet is?" "It's the black thing with a reed." "Okay, which one do you want to play?" Of course I didn't know the difference between a B-flat and an E-flat. So they took me to a concert. I met the musicians afterward and was allowed to try the clarinet. It was very, very nice. I played one for a couple of years, then switched back to the recorder. Why, I don't know. When exactly, I don't remember either – I was about thirteen or fourteen. I was in a group, and then switched over to private lessons, and that was it. I knew already when I was ten that I wanted to be in music. There was never any doubt about it.

MB: When did you begin studying with Frans Brüggen?

I began to study at the Amsterdam Conservatory with Kees Otten when I was fifteen. I switched to Frans the second year. He taught in Amsterdam at the Music Lyceum. Later, when I did my first form, he moved to The Hague and I went with him.

KW: Did Frans have a strong influence on you?

MV: Oh, yes. I was a kid, and teachers always have a very strong influence on kids. I studied with him for about six years, very important years. I got a lot out of it. Of course you have to do a lot yourself too. That was one thing I really learned from him, that you have to study not for your teacher but for yourself. You have to find pieces on your own that you want to play in lessons, like music that's not published. He doesn't say so much but what he says is almost always just...fantastic.

KW: Do you have any interest at this point in playing any other instrument?

I do play other instruments. I play the five-keyed clarinet. And I play cornetto and krummhorn. I played shawm for two years but don't do that anymore. You can't do everything. So I'm sticking to cornetto, recorder, and clarinet. It's plenty for the next ten years.

MB: You seem to be interested in music of all periods; you're not stuck on any particular one.

True.

MB: Avant-garde music is so hard. Where does one learn it? Is there any literature on how to play it aside from Michael Vetter's book?

No. But you don't need it really. You mustn't start with the most difficult things. But you have pieces like Hans-Martin Linde's "Music for a Bird." In his preface he gives an explanation of the signs. And you can always write to a composer and say "Hey, I don't understand it at all. Can you tell me?" Why not? Then make a small list. You can ask questions like: how serious are you in writing down everything? Do you really have to play everything that's written, or do you have a freedom in this and this and that? That's important.

The advantage of modern music is that the composers are still alive, so you can ask. You play a piece and do as well as possible with rhythm, then you play it for the composer, and he may say, "Oh, it's much too precise. You can take a little more time here, be a little freer there." It's fantastic, because you learn what are your limits in being free or not free.

KW: Do modern composers sometimes write things that can't be done on the recorder?

Not often. Some pieces are, let's say, badly written for the recorder. That's also true with Baroque music. But there are more and more that really fit the recorder. Only certain multiphonics are possible, of course.

The nice thing is that the composer most of the time writes *for* somebody, and they work together. And that's really fun. The composer will say "Okay, what can you do? What do you like?" and so on. You see what he makes and then you practice it. After a month, you say okay, it's fine, or you say this doesn't work really.

MB: Have people written pieces for you?

Yes, but they are not too well known yet. They are different from what has been written for Frans or for other people. Frans of course has had a big influence on the modern repertoire.

KW: How did you leave Frans? Did you at a certain point feel that you knew who you were and wanted to pursue things independently?

With a study you always have an end. You do your exam, you do another exam, and further you can't go, so then it's finished. I think you never finish learning, but I learned how to work alone. It is always good to get advice, even now, so in a way you are never finished.

MB: Everyone says you are a wonderful teacher, Marion. Do you like teaching?

Yes, but I don't like to do it five days a week because you get crazy. Everybody is different, so you have to deal with everyone differently, and that takes a lot of energy. But I like teaching, definitely. It's fun.

MB: Is most of your teaching done in master class format?

No. In Holland I teach at the Conservatory, and that's usually private, one person at a time. We now have forty-five students in the department, and four teachers, so we sometimes divide the students into groups. Also we have them all together if we invite someone to do a master class – we have a lot of projects through the year for everybody. But my master classes are mostly outside the country, with an occasional one in Holland.

KW: What is the content of the courses at the Conservatory? What are students expected to learn?

Well, they have to become good players. Everyone starts on a different level, so instruction is tailored to the stu-

Catrien Ariens

dent. The normal amount of years at the conservatory is five, and then you can have one or two years extra. During those five years they of course have to learn Renaissance, Baroque, and modern music, concertos, technique, all the styles. They read books and do the normal things students do. I don't have a specific line that everybody must follow.

After the first year they have to play for a committee, and after the third year they do the same. The third year is important. They have *tentamen,* as we call it, a small exam to see how it goes: modern music; a French piece; an early Italian piece; Telemann, Bach, or Handel; an ensemble piece for four recorders – or three or five, whatever they want to do; an ensemble piece with another instrument; some etudes – but we usually skip that part. If they play well you can hear technique; if it's insecure, then we say, okay, play etude so and so.

KW: How much did you practice to get your facility of tongue and fingers, and how much do you practice now?

That's always a hard question because I'm a very bad example for how much you have to practice.

KW: Because...?

Because I don't practice so much. Of course you practice if you can't play something, and of course I practiced in my study time. Not five hours a day like piano players, but I always played a lot. I was in all sorts of funny ensembles with the clarinet, and I also played in the youth orchestra. But I don't want to call that practicing.

I like singing a lot. You can practice articulation when you are on the street, on your bicycle, in the car – you sing and simply use your tongue. [Here followed a brilliant and rhythmic display of diddle-diddles.] But I never thought about it as practicing until much later. It was just a habit.

KW: But did you indeed sit down and practice something like Bassano, where you've got a lot of very quick finger movement?

Yeah, for...half an hour. And another day again, five minutes, ten minutes. You can just look at music, just have the book in your hand and look. When you play a piece through for the first time you know how difficult it is. And so sometimes you have to practice more and sometimes not. It depends on the difficulty of the piece.

KW: If you have a difficult passage, do you begin by practicing it slowly?

If it is really difficult, yes. Slowly and everything slurred. I always slur at the beginning. Just to see if the fingers are okay, and because it's fun. The blowing is fantastic. Then I put my tongue with it. If there are really difficult passages, I practice them on my way to the train or the subway. For instance, in Bassano you have these long phrases of very fast notes. You have to keep the tempo going, and that you can easily do in the subway. Like [even more brilliant diddles] just going on and on....

At the beginning you do them only six times – diddle-diddle-diddle – and after a week you can do diddle-diddle-diddle-diddle and so on, and then you get stuck again. After several days you can go further. You have to feel first what it is your tongue does. When I first began with diddle-diddle I couldn't get as far as two lines, but after a couple of weeks....

MB: When you are performing Bassano, as you did yesterday, are you articulating every note? It sounded like slurring to me.

I think that was the acoustics of the church. In a very live space it sounds... it *is* almost slurred, you know. But not quite: a very *soft* articulation, "deedle-deedle-deedle." For a more powerful effect you use "tike-tike-tike" or "diga-diga-diga." [Here followed an ever more dazzling string of irrepressible diddles. Nothing on the printed page can express the facility of Marion Verbruggen's tongue or the delight it gives the listener.]

MB: Now what about the Baroque stuff?

In the Baroque stuff I slur because there are principles, rules, in a way. And slurring is very nice because it gives you a lot of freedom in sound, more than when you articulate. Slurs in the Baroque are often three, or four. It's an exception, perhaps an ornament, if there are six. You have to know how the rhythmical patterns are built up. Three by one, one by three, one by two by one, two by two. That you learn by looking at the bass and seeing how it goes. It's simple, and you can get it out of books. That's learning: to see better, and figure it out, and do it.

KW: How much did you study the works of people like Dalla Casa, Bassano, and Ganassi? Did you work from those books for quite some time?

Yes, I had to do it in my study, but I'm not such a book person. I know you can't get by without reading, but I'm not the sort who gets everything out of the sources and sticks to them, through everything. For me what matters is being a musician. If you have a good idea, although it's perhaps a bad idea, I would say do it. This is risky to say [giggle].

MB: What you did with van Eyck's "Engels Nachtegaeltje" was marvelous.

Oh, yes. That of course is not allowed, not allowed at all, but so what? You're making music, and how far can you go? If it's too much, people will tell you, and if you listen to the tape yourself, you can say, ahem, that is too much, or I didn't do that enough. When you say it sounds like slurs in the Bassano, that's good for me to hear. So next time in that sort of live acoustic I'll pronounce a little more and then it will be clearer.

KW: What do you have to say about "authentic" historical performance?

It's important. So if you slur against the normal, prescribed pattern, you do it to achieve an effect. That's very personal. And why not? I don't like to make a mess of authentic performances, not at all, because I think it's the way to do it. You have to know the literature. You have to read enough so you know what to do with a piece of music.

But there is also your own personality, your own musical talent, whatever you call it. That is a point you shouldn't forget. Don't get too much like a musicologist.

MB: None of the treatises, so far as I know, tells you anything about ending notes. Am I right in thinking you never end a note with your tongue?

I never do. I *almost* never do. I do it about one percent of the time, just in a slow movement when the ending note is high, and if you don't close it with your tongue you can have a slight drop in the sound. Then I do it very softly, but normally I don't because you close the melody line.

KW: So you stop the note entirely with the breath?

Yes. And by opening my mouth and letting a tiny little bit of air out. That's why you don't get a drop in the sound or a sudden stop. It's nice to end floatingly. You stop your breath but open your mouth at the end so the sound goes...just there.

Sometimes the closing off with the tongue is nice too, but use it in modera-

tion. You can do it very softly. I did it for years, so I know. I hated the sound but I didn't know how to get rid of it.

MB: Was it Frans who showed you this technique? I notice that he doesn't use his tongue.

It was I who asked him. I had to play for him, to audition. I said, "I'm making a lot of noises in my throat, and I hate the sound but I don't know what to do." He explained that you only have to begin the note with a "tu" but not end it with a "t"... "toot." When I came back the next week it was better – well, not entirely. It takes a while to unlearn it, just because it's such a habit. I find, teaching here in the U.S., that a lot of people make so much noise [in their articulation].

MB: It's horrid, just horrid, and many of them have been struggling with it for a long time.

The sound is different, less clear, when you close off. At very quick speeds, of course, the end of one note is created by the start of the next. But in slow movements you don't go "toooot-toooot." One note flows into the next.

MB: What do you think of young American players, such as the ones you heard at Mannes?

Fun; they have good motivation, but they have to get their skills together, some of them. Recorder playing in the States is less developed than in Holland. There is still a lot to do. That's nice for me and for people who get something out of my teaching.

KW: We haven't developed a system of conservatory teaching for recorder, which you do so well in Holland.

But the level of playing gets higher and higher. It takes time. If someone comes for lessons here for a month or so, you do what you can, but it's not enough. If someone comes to Holland for, say, a year, then they will be able to take something back to their own country. But such people often stay in Holland just because of the musical climate.

KW: What would you say to us about the difference between playing seventeenth-century Italian music and later French Baroque music, or Bach, Handel, and Telemann?

It is quite clear in the compositions what the difference is in style. Even between Fontana and Bassano, there is a great difference in the style of composing and in the use of ornament. French music is so busy with little ornaments, not written out but just *in* it, that it is ultimately not so expressive as the Italian. It's a difference in culture, in language, in food, and in music.

KW: Are you fond of playing in the French style?

Oh, I like it a lot, but it's a switch. You have to make a switch, too, when you play Bach, or Bassano, or Locke and other English ensemble stuff.

KW: Do you play much consort music these days?

In recent years I play a lot of duo things. Elika Boeke, a cousin of Kees Boeke, and I are making a record in Hungary next month with just two recorders. For a couple of years I was in an ensemble of four recorders, but you don't have time for everything. I really loved it, though. This group made a recording which includes a duet for two contrabasses in F. The instruments are by a German maker, Junckangl.

KW: I noticed that sometimes when trilling you take a fingering that produces a wide interval.

In French music I do. French trills are quite different from Italian or any other kind of trills. If the music is French in style, you are allowed to use French trills. For example, the court of Frederick the Great was a perfectly French court, so a Quantz sonata is French music. Likewise Bach and Telemann, when they were writing *a la francese.* Some of the French trills are much easier [a wink].

MB: May I ask you why you chose a Bressan instrument for the Bach?

Because it's my only instrument with double holes. I'm waiting for a new one, but it didn't arrive in time. I tried the Bach on my Morgan with single holes, but there are so many low A-flats in so many important spots that I decided to use the Bressan even though it no longer sounds as beautiful as the Morgan.

MB: Do you have any old instruments?

No [sadly].

KW: I noticed that you sometimes did the trill from G to A going across the register break.

That is the French trill. Otherwise I never use it. It would be a mistake. But on Renaissance recorders you have to

use that one because nothing else works. Trills are different on Renaissance recorders. You have to find them.

KW: What about flattement, *or finger vibrato? You used it in the Bach.*

Yeah, for personal reasons. I like it.

MB: One can be really hit on the head with it, but this was very subtle. You also used it in "Engels Nachtegaeltje."

Of course. For that I use everything! Also in the Telemann D minor fantasy. It's nice to change the note just a little. It's okay for Telemann; with Bach you use it less.

Sometimes you do a thing and then think afterwards, "Hm., it was better if I didn't do that." But that's the nice thing about performances. They are always different.

KW: You don't use a very pronounced breath vibrato, it seems.

Well, then, I didn't exaggerate it enough. I use it pretty often.

KW: Do you feel that breath vibrato is more appropriate for one period and style than another, and can you say which?

It is appropriate in old music. French music is different because there you have the *flattement,* but of course you are allowed to use normal vibrato too.

Vibrato is an ornament, so you have to be careful when you use it. You always have to make the choice: shall I make an ornament melodically [i.e. by playing divisions], so I'll have a lot to do, or shall I make it with vibrato? I don't use vibrato on every note. No, definitely not.

KW: For playing modern music, have you ever considered acquiring the technique of circular breathing?

Yes. That's one of my projects. I met a tuba player when I was about sixteen, and he could do circular breathing. It was fantastic. I was very eager to learn, so I practiced it for a week but then gave up. Too lazy. What I know about it is that when you are out of breath you have a tiny bit left, and you close off something, that little bit of air comes out, and during that time you take another breath through your nose.

That should be fantastic for a hard piece like the Bach [Sonata in C minor for solo recorder, transcribed from the Partita in A minor for solo flute, BWV 1013]. The breathing is okay, but it would be nice if you didn't have to stop for it. Yesterday I started the Bach all right and then made some funny mistakes. I get nervous, and of course then the breath suffers. My heart goes boom, boom, boom, and, suddenly the fingers are *pouf* for two measures. So, yes, circular breathing would be a wonderful thing.

KW: Would you comment on the role of breath in expressive playing?

You can do amazing things with...air. That's why for me it's very important to play always slurred, because you find out the limits of the sound you can make. You can blow and just reach the edge of...too much. You have to know exactly how far you can go, and also with blowing softer you have to know just how far you can go. Slurring is a simple thing you can do just with air. Then, for expression, you have to control a lot of small things.

You start a note with air and you finish a note with air, or make a crescendo with air without passing the limits – that's hard. And on every recorder it's different. It's important that you always listen very carefully to yourself, what's coming out, how the sound is, if you have the center of the sound. You have to know what your goals are. If you have a note of four beats and you know that on the third beat there is a dissonance in the bass, you must build a climax to that beat. Then if there is a resolution on the fourth beat, you go back by removing vibrato. Even with a simple, long note, you can make a crescendo or a decrescendo with just wind, but that's something you really have to practice.

In my study time I did a lot of rhythmical patterns. No music, just patterns. You don't have to play a piece twenty times to learn it. You have to look for the rhythmical patterns. Upbeats, for example, are so important; there are ten, twenty, thirty ways to play them. There's the long upbeat, the short one, the eighth-note, the half-note, etc. Where does it go, how important is it? Things like that I did a lot rather than practicing pieces.

Frans made an important remark that I still use in my teaching: you have to learn the patterns. If you can play them in all the keys, then, when you go to play a piece, you can say, "Oh, yeah, I know this." Practicing patterns in sequence up and down the scales. You can make your own etudes. That's the sort of thing we had to do.

MB: At the master class, you did an amazing thing: playing at sight a piece transposed up a whole tone. Could you do it so easily because you knew the patterns? The fingerings were completely different.

Yes. The patterns must be practiced in all keys. And practice scales. It's useful. Any Baroque piece, or early Italian, or van Eyck, or whatever, has scales, always. So you practice scales in all keys in all kinds of funny ways, slur everything, tongue everything, various combinations. But it is not fun work. I did it only when I had an exam coming up.

MB: When two American women went over to study with you recently, you asked them to prepare by playing nothing but long tones for three months beforehand, or so I heard. Is that true?

Oh yes, long notes, long notes, yes. The fingers they can practice on their own. Like when you are driving a car: your hands are on the steering wheel, so there you go...[Bum-bada-diddle-diddle-dum, etc. with appropriate finger action]. And even while I'm sitting here talking with you, I can just practice whatever. I'm listening to you, not totally preoccupied with my fingers. It's like knitting, except that I don't like to knit, so this is perfect. I practice fingerings, cross fingerings, arpeggios like C minor, things with a lot of flats. They're hard. C major is no problem, or G, or F, or B-flat. Or I do changes like F, F-sharp, G, G-sharp, A. Chromatic changes. Perfect. It's just a movement with your wrist.

MB: You mean you move your entire right hand, not just the fingers, when you change from low F to F#, or G to G#. Another Dutch recorder player, Paul Leenhouts, does something similar. I once watched him showing that in a technique class. He had people going back and forth, and he talked about a shifting hand position, which meant that you couldn't have a thumb rest. But you use a thumb rest, don't you?

Sure. I never used to. I started a couple of years ago because when performing I always have wet hands – cold, wet hands. It's just because of nerves. So I put a thumb rest just above the place where I normally have my thumb. In principle I'm fine without it, but when I'm nervous my thumb slides up. All my thumb rests are in the wrong place, always too high, but they do stop my thumb from sliding.

You have to be aware that the movement you make when you slide your fingers away should not involve the entire arm. It should be minimal, a wrist

movement. There is a little bit of swivel motion [of the forearm], but not much. Try to keep it as quiet as possible.

KW: What is your feeling about the force of dropping the fingers?

Very little force. When the fingers are on the instrument, they should be holding so lightly that you can very easily flick them away. Also the thumb must be light. The tension I see in people's thumbs when they play always amazes me. The whole hand has to be light and flexible, and you have to find a position that allows that. I try never to generalize about these things because it doesn't work; everybody is different.

If a funny position works for you, it's your choice. If you know all the possibilities and choose a certain way, and you know why, then it's fine. It's the same thing in playing music. If I make a funny slur somewhere, or a funny articulation, or a funny something, I know what I do. People can like it or dislike it. If I like it, I do it; why not? But I know that I do it because I want a specific effect somewhere, and not just because it's easy – that's no reason to do something.

KW: Do you find at this point in your playing that you bypass the conscious decision and simply play as your ear tells you to?

My mind makes the decision. Because you look forward, and if you play with a continuo player you anticipate the harmonic changes. Normally, of course, if you are doing a performance, you have played the piece before, so no funny things happen.

But it's fantastic to play a piece for the first time, just because when you are wrong you can adjust immediately. If there is a sudden change of harmony, and you are not prepared at all, then you have to do something. So then you make an ornament and go from there. Have your skills together and you're able to do it.

That's the thing about ornaments. I almost never write them in, just for the sake of...let it go; it depends on your mood or whatever. And often the ornaments come by themselves, and if they don't come, then you have something to get nervous about [laughter]. That's not really so.

KW: I don't have anything more to ask, do you?

MB: I don't think so. I think we've worked you really very hard. Thank you, Marion.

Recorder Voicing and Tuning, and Use of the Tuning Machine

Laura Beha Joof

The recorder's sound-producing apparatus

The recorder, block flute, or fipple flute is classified as a type of flute because it produces sound through the action of a thin stream of air from the player's breath upon the air column inside the instrument. The stream acts as an "air reed": air produces the sound unaided by reeds, buzzing lips, or other means.

Unlike the flute, however, the recorder has a built-in "embouchure." The flute player carefully positions his lips, collecting and bending the air to direct it against the embouchure hole in such a way that the tone produced is clear and pleasing. He turns up for high notes and down for low ones, and makes subtle changes to produce different tone colors or alterations of pitch. The recorder player, on the other hand, must make do with a solidly fixed "embouchure." He can make certain changes in breath pressure and in the shape of his oral cavity, but in comparison to the flute player, the degree of flexibility is certainly limited. Moreover, the recorder player has to contend with moisture problems that continually alter the response of his instrument, eventually rendering it altogether unplayable. When a flutist's chapped lip heals, his embouchure is again good as new; a recorder player must send his instrument off to be revoiced.

Figures 1–3 show that the recorder voicing is in many ways similar to the flute embouchure. The windway is the oral cavity, and the chamfers are the player's lips. The edge is of course the far surface of the embouchure hole. In fact, since the recorder is placed *inside* the mouth, the windway ought to be considered an *extension* of the oral cavity. This point is important, because mouth and windway really work together. If the windway is too large, letting air pass too easily – as with many school recorders – the instrument will inevitably be sharp. The player may try to compensate by lessening the air pressure, with the result that tone and pitch sag. Or he may tighten his throat muscles in a vain attempt to beef up the sound and simulate a bit of control; such an effort commonly produces an artificial and shaky vibrato. He may even close his mouth and plant his teeth firmly behind the windway opening – perhaps granting some sought-after resistance, but rendering the tone hissy and disagreeable. It is clear, then, that the size of the windway, especially the back opening, is important for control.

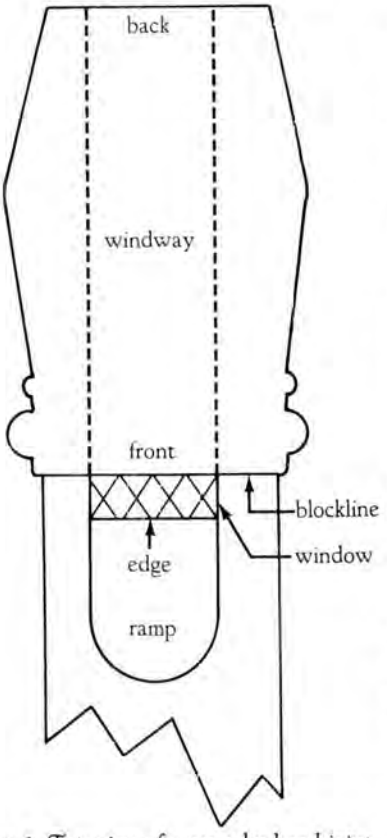

Figure 1. Top view of a recorder head joint.

The windway shape of good instruments resembles that of the oral cavity. The block surface as well as the roof have a degree of concavity, varying from one instrument to another. This curve is very carefully shaped with files and fine sandpaper, after which a straight edge is laid across the block from front to back to check the concavity. The same rule is used to check the roof of the windway. You may have seen pictures of a recorder maker gazing long and hard through the mouthpiece into a light. He is not daydreaming or soothsaying, but preparing the windway surfaces. The concavity of the windway acts as a sounding body. A convex windway would be like an oboe reed that is too heavy in the heart, and would make the instrument perform reluctantly.

The chamfers are set by the maker to accommodate the response of high notes as well as low. It is standard for the block chamfer and upper chamfer to be positioned equally at the blockline, though the block is often pushed in a little further if the "cut-up," or distance from blockline to edge, has been cut large – as is often the case with less expensive instruments.

Cutting the chamfers is a bit experimental; the rule is to take a little at a time, to play the recorder dry, then to wet down the windway and play it again. If it still works throughout its range, the right adjustment has been made. If it is troublesome when wet, it will be necessary to let it dry thoroughly and then to make more adjustments. It is important to be conservative, and also to know which alterations are reversible and which are for eternity!

The diagram of the back view (Figure 2) shows the line of the edge, which is the real object of all the fine adjusting of the windway and the chamfers. Peer into a bright light through the windway with your eye exactly in line with the block. The block should appear to be hovering ever so slightly below the edge, or to be just barely touching it – if there's more space it's clearly too low. It should

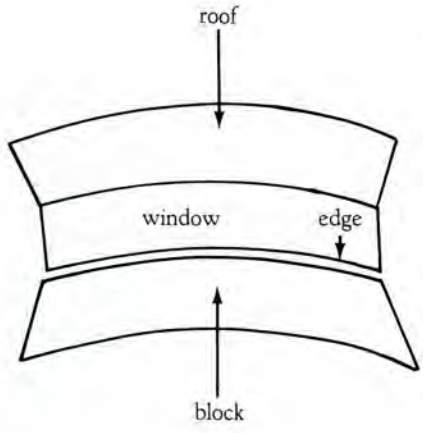

Figure 2. Back view.

be cleanly shaped from left to right. The roof should be squarely above the window in the same gentle arch.

A simple experiment is to insert a block that is too low into the recorder. It just won't play! Paper shims are then placed under the block, after each of which the block is reinserted, with wood being scraped away near the window surface so that it fits in a higher position. Optimum tone quality is achieved as the block nears the line of the edge. When the block is placed higher yet, the instrument plays even when the edge can no longer be seen, although it begins to make whistling noises.

There is a myth that air blown into the windway "cuts" the edge, being directed squarely against it, with equal portions distributed above and below. This may or may not be the case with transverse flutes – the point has been much debated – but with recorders it certainly appears that the air column inside the instrument is not directly disturbed by air blown through the windway. All this air is directed past the window and outside the recorder.

What seems to happen is that air blown through the window excites the air column by creating a vacuum in the window area as it is forced out and over the ramp. The air outside and inside the instrument alternately seeks to fill the vacuum, setting up a vibration that travels to the ear and is interpreted as sound.

In *Horns, Strings & Harmony,* Arthur Benade uses the simple concept of a cork in the neck of a bottle to illustrate how sound is produced in a cavity. If you pull out the cork, you hear a pop. The air pressure outside is greater than inside the bottle, and the pop occurs as an equilibrium is being negotiated. If you blow across the top of the bottle, you are again disturbing the equilibrium inside the cavity. This time the air pressure inside the bottle is greater, since air pressure diminishes as velocity increases, and vice versa. A sound is produced as the air rushes in and out trying to regain a state of equilibrium. A similar thing happens when you blow through the recorder: the pressure of the air inside the instrument is greater than that of the stream going through the windway, and so a vibrating, or oscillating, of currents occurs in the window area.

You can in fact "revoice" your instrument by placing a finger crosswise above the window as you play low C (on an alto). Slowly lower your finger. You will notice that the pitch of the note goes down as you make the cut-up smaller. Then play high C and compare the pitch with low C. The lower octave will be flat to the upper octave: making the window smaller increases the octave interval. Now slide your finger down a little farther. A burbling sound will occur – such as the one you have often complained about on your low G. Your oscillator is out of control, vibrating erratically. Slide your finger down still a little more. The burbling disappears, and so does the sound! You'll hear only a quiet rush of air – really nothing at all – just as you would if you blew through the recorder with the block removed.

Voicing the recorder

(CAUTION: voicing [and tuning, see below] require a high degree of skill. If improperly done, they may do irreparable harm to a good instrument.)

When a recorder is voiced, the various parts of the voicing are carefully cut, filed, and sanded to visualized or measured dimensions. The technician makes minute adjustments for the sake of response, tone color, and, to a certain degree, pitch. He knows through experience that certain changes usually produce particular results. The following basics apply principally to Baroque instruments:

1. Smaller chamfers produce a smaller sound.
2. A larger upper chamfer strengthens the low notes – as does a smaller block chamfer.
3. An upper chamfer that is too large results in a poor upper range.
4. A block chamfer that is too large will often make the sound large, but breathy.
5. The back opening of the windway, if too large, often causes the sound to be loud and abrasive. Too small a back opening makes it pinched and heavy.
6. Too great a curve (back to front) of the windway may make the sound too light or easy, and may cause low-note burbles. Too small a curve will produce a tight sound.
7. With too low a roof (a measurement taken at the chamfers), the sound will be pinched, and the low notes may burble.
8. The block, if too low, can make the instrument sound weak or airy; too high a block often causes hissing noises.
9. The edge, if too thick, will make articulation sluggish; if too thin, it will cause hissing sounds that are hard to eliminate.
10. Widening the window will make the octave smaller, and vice versa.
11. Too small a cut-up makes for a strident sound and may cause low notes to burble. Too large a cut-up will produce an unfocused sound; the octaves will be smaller and the general pitch higher. The latter problem is usually not reparable.
12. Too small a front opening of the windway causes a tight, small sound and a drop in pitch.
13. Too large a windway can cause the sound to be variously loud, weak, unfocused, or strident. Pitch will often rise, though the octaves may be smaller.
14. A perverse, difficult-to-view convexity of the roof (front to back) may make it hard for the high notes to speak. Low notes may burble.
15. Low notes may also burble out of spite. Look to the bore for an answer. Try exchanging the center and foot joints from another instrument of the same make. For the sake of manual comfort, the holes for *a'* and *g'* are placed too high on the instrument; adjusting the voicing to make these notes work well requires perseverance.

Tuning

A properly voiced instrument is ready to tune. The principle is simple, though the procedure itself can be complex. A note is raised by enlarging a tonehole, either by making it bigger in diameter or by undercutting it, i.e., removing material from the inside only. It is necessary to know which toneholes affect

which notes, especially since several toneholes often affect one note, and several notes are often affected by the same tonehole. So tuning a recorder becomes a juggling act, balancing one note against another, and adjusting toneholes up or down a bit to improve octave relationships The following chart indicates which toneholes govern the pitch of each note on an alto recorder in *f'*. Where several toneholes are involved, the one that has the greatest influence is given first. The thumbhole is 0, and 1–7 are the front holes from top to bottom (6a and 7a are *g'* and *f'*; 6b and 7b are *g#'* and *f#'*). 8 is the nethermost tonehole: yes, the bottom of the recorder is effectively a tonehole also!

f'	8
f#'	7b
g'	7a,7b
g#'	6b,7a,7b
a'	6a,6b
b♭'	5
b'	4,7
c''	4
c#''	3,6
d''	3
e♭''	2,5
e''	2
e''(alt)	1,4
f''	1,3
f''(alt)	0,5
f#''	0,3
f#''(alt)	1,2
g''	0,1
g#''	7,0,1,(8)
a''	6,7
b♭''	5,7
b''	4,6
c'''	4
c#'''	3,5
d'''	3
e♭'''	7,3 (fingered Ø12-456-)
e♭'''	3,6 (fingered Ø12-45-7)
e'''	7,6
f'''	2,7,6
g'''	7

Although the diameter of the bore and the instrument's sounding length also greatly influence intonation, these factors will not be considered here because alteration is not a viable option for the most part.

Rules for tuning a recorder by altering toneholes follow:

1. Always tune from the bottom tonehole (8) to the top (0).
2. Repeat the procedure several times, because much undercutting lowers, and much diminishing of toneholes raises, the general pitch of the instrument.
3. To widen an octave, undercut on the lower side of the tonehole, and vice versa. In other words, the lower the tonehole, the wider the octave. Placing a little glue on the upper edge of the tonehole has in this respect the same effect as undercutting on the lower edge. Decide first whether both notes are sharp or flat.
4. Make the top hole of fork-fingered notes (such as *e♭'*) smaller *in diameter* to lower and larger to raise them if the related note (in this case *e'*) is more closely in tune. This procedure will have a greater effect on the forked note.
5. When in doubt, place tape on tonehole edges to test.
6. Alterations must be cosmetically acceptable.
7. A steady and even breath pressure is absolutely essential. Use a tuning machine to help establish control *before* attempting any of the above procedures.

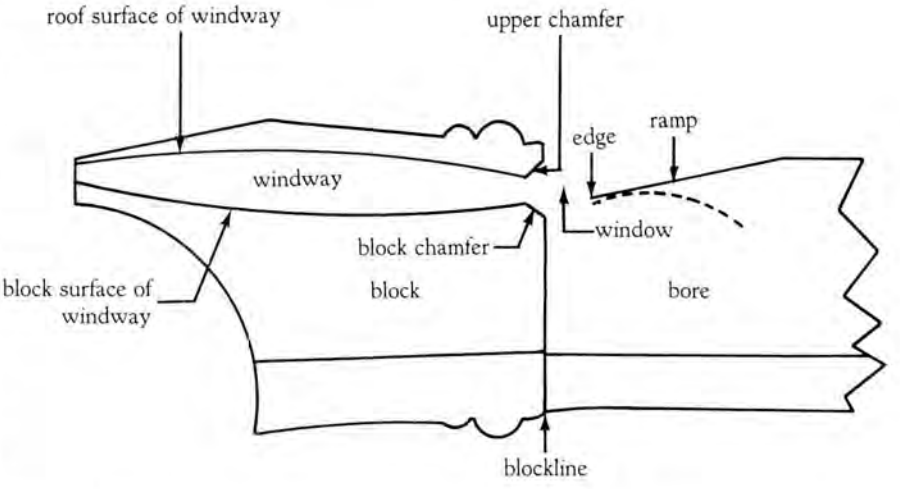

Figure 3. Side view.

The tuning machine

When tuning wind instruments, it is important to have a machine that automatically reads each note, because if you have to turn a knob between notes, you won't be able to maintain the consistent breath pressure necessary for the procedure. Tuning machines with quartz crystal oscillators available today are accurate to within one cent (one-hundredth of a semitone), more than adequate to take a good reading.

It is important to keep in mind the ear's capacity to differentiate between pitches, as well as the difficulty of holding a pitch absolutely steady. The ear is really *less* accurate than the tuner, and the ear's memory for a pitch even less so – as you will discover if you play a note against the tuner, close your eyes for five seconds while continuing to play, then look again at the reading. Don't insist that your instrument play within more than three cents of the accurate pitch, as this is the finest distinction the ear itself is capable of. Look for *overall* performance, and seek out sharp or flat notes that disturb the scale in different keys and that disrupt your instrument's *musical* abilities. Note whether your instrument requires greater breath pressure in one range than in another.

Before making a tuning judgment, it's a good idea to consider how much breath pressure the maker intended to be used, and also to realize that in comparison to your "old favorite," this one may require quite a different approach in terms of breath as well as thumbhole technique. There may also be fingering differences. Keeping all these points in mind, you should treasure an instrument that can be played with ease within five cents. One that is within ten cents is really very capable of playing well in tune in a performance setting. An instrument with occasional errors as high as twenty cents can certainly be made to work well. Anything greater than that is probably going to be troublesome to yourself, your colleagues, and your audience. Also, a fine instrument that is well in tune by itself but that can't quite make it up to pitch will be cursed by your fellow performers.

A general rule of thumb, then, is to expect your instrument to respond between 0 and 20 cents sharp from standard pitch (*a'*=440, *a'*=415, or whatever specialized pitch your group accepts). Ten cents above *a'*=440 is *a'*=443, and

twenty cents is *a'*-445. An instrument that plays at *a'*-440 when cold will play at about *a'*-443 when warm. If it plays about *a'*-445 warm, you can expect to pull it out $\frac{1}{16}$th inch or more to bring it down to pitch.

Your tuning machine should have both a meter readout, usually calibrated to equal temperament, and reference tones for the twelve semitones. Use the meter to obtain readings and make critical notes about an instrument's problems, but also use the reference tones, playing scales, octaves, and other intervals against them. Playing the recorder is, after all, an art of the ear, and an instrument should be judged on its own territory!

As a first exercise, set your tuner to F (the "0" octave on the Korg AT-12). That note will be your reference tone. Play middle F on your alto, diminishing your breath pressure until you hear beats as the note goes flat. Now increase your breath pressure until the beats come to a halt. The note is in tune. Next, increase your breath pressure until you hear beats once again, and again lower the pressure until the note is perfectly in tune. This exercise can be done on every note in the instrument's range, and is excellent for ear training as well as breath control. You will also find yourself listening for the "center" of the sound of each note – that particular tone quality that is most pleasing. If the center of the sound is not the same as the point at which the instrument plays in tune, your recorder may need certain adjustments for optimum performance.

When you feel comfortable with this exercise, you are ready to try other intervals and scales. Keep your tuner on F and play the F scale from the bottom of your instrument to the top, slowly, listening to each interval. Adjust each note as you play until it is perfectly in tune (beatless) with the reference tone. This will be easiest to do with the fourth, fifth, and octave. The third and sixth will take greater care, and the second and seventh will require even more practice. In the process, you will discover that you have invited a third member to your private ensemble, the difference (resultant) tone, and you will be pleased to find that its invisible presence will be perfectly in tune. Such cooperation is not always found so readily in the most experienced ensembles!

The difference tone will be most apparent on fourths, fifths, thirds, and sixths. Be aware that these intervals are just, or perfect, not equal-tempered. You should be able to find them easily on a properly tuned instrument without resorting to unusual fingerings or large changes in breath pressure. When you are at home in the scale of F, move on to neighboring, and then to more remote, scales.

Closing thoughts

Over the past ten or fifteen years, the level of expectation recorder players bring to instruments has risen dramatically – a credit to the American Recorder Society as well as the many excellent teachers who present the recorder as an instrument worthy of the superb music that has been written for it. Recorder makers have in large measure risen to the occasion, knowing that only well-voiced and tuned instruments will be acceptable, no matter how difficult the work of making them! We are beginning to see excellent Renaissance recorders, and even "student" instruments in wood as well as plastic meet high standards. It will remain the work of a handful of highly trained technicians to keep our recorders in shape for performance, but it will be the work of teachers to show players how to improve their intonation skills, and the responsibility of players themselves to refine their skills.

There was a day when we could tell a performance of "early music" immediately by the primitive intonation. With fine instruments available and excellent, inexpensive tuners on the market, those days are gone! It remains for someone with a playful imagination to write some "etudes for tuner" – exercises perhaps written in some version of organum style, which will be musical and enjoyable to play, and which will help with the ages-old problem of how to train the ear. Using a metronome has often been considered a necessary chore for developing a sense of rhythm. Using a tuning machine may similarly involve a certain amount of drudgery, but it really ought to be a musical pleasure as well as a challenge!

WANTED: One good composer to write for my Korg AT-12!!!

Tuners currently on the market that use quartz crystal oscillators (many other makes are available):

Korg AT-12 Auto Chromatic Tuner. Automatically displays note name and octave with meter indication of pitch deviation. Switch for reference tone. $179.95.

Peterson Node 7050. Twelve-wheel strobe. This machine replaces the old standard Stroboconn, but is much smaller because of its transistorized design. $3950.

Peterson Scanning Strobe Tuner Model 700. One-wheel strobe with foot switch to facilitate use by wind players. About $600.

Widener Model 300 AccuTone Tuner. Uses a punch-card system for setting various temperaments. L.E.D. display as well as reference tone. About $320.

Korg DT-1 Digital Tuner. Similar to AT-12 but with L.E.D. readout. Requires auxiliary amplifier to produce reference tones. $79.95.

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Contributions to *The American Recorder*, in the form of articles, reports, and letters, are welcome. They should be typed, double-spaced, and submitted to the editor three months prior to the issue's publication date. (Articles are often scheduled several issues in advance.) Contributions to chapter news are encouraged and should be addressed to the chapter news editor.

MOVING? Be sure to send the ARS your new address, as this magazine cannot be forwarded.

The 1985 Boston Early Music Festival

The 1985 BEMF: A personal perspective

The third Boston Early Music Festival & Exhibition, which took place June 3–9, was an extraordinary feast for the eyes and ears. With concerts ranging from Schütz and early Italian monody to Beethoven, and dozens of exhibits of instruments, music, and sidelines such as T-shirts and posters, there was something for everyone. Scholars from the U.S. and both Western and Eastern Europe shared their research at a five-day conference on "Bach, Handel and the Baroque Orchestra," with another day given over to a symposium on the economics of early music performance (see below).

For many of us, *Teseo* was a first opportunity to experience a staged Handel opera. After a disappointing lecture by Winton Dean, which told us that most Handel opera performances are ahistoric (as if we didn't know), we were treated to the debut of the marvelous new BEMF orchestra, whose activities will continue throughout the year. The orchestra is young, enthusiastic, well-trained and conducted (in this case by Nicholas McGegan), and fully as professional as any of its European counterparts. String intonation was outstanding; instrumental balances were achieved through sensitive continuo combinations utilizing plucked strings. Consistently impressive throughout the week was the oboe playing of Steve Hammer.

Although the predominance of high voices was initially disconcerting, one quickly got used to the tessituras as well as the stylized gestures of the singers. Nancy Armstrong's Medea was the best-drawn character. Her gestures, familiar from iconography, were expressive, and her demeanor conveyed great passion and strength. The various monsters who surrounded her were a match for anything dreamed up by Disney or Spielberg. The costumes and sets were glorious. An added treat was an "a la Handel" performance of a harpsichord concerto (with John Gibbons) during one of the intermissions. The small, comfortable theater at Boston College was an inspired choice for the four-hour extravaganza.

Trevor Pinnock's harpsichord recital displayed French, Italian, German, and Spanish styles in the music of Handel and Scarlatti. His playing is controlled, intense, and marked by rhythmic precision. At an earlier performance of an almost identical program, I heard Pinnock play extremely flamboyantly, treating Scarlatti in a much more episodic and varied manner. It was intriguing to speculate on the reasons for the more conservative Boston performance. A well-chosen first encore was an arrangement, possibly by Handel himself, of the overture to *Teseo,* which rounded off beautifully a program that had begun with the very French G major Chaconne.

Wednesday's *St. John Passion* was marred by a lack of continuity, in part the result of the ushers' inability to keep latecomers from trickling in throughout the first part. The orchestra was again stellar, with wonderful string intonation and articulation. The quality of the singing was uneven. Equiluz's Evangelist was outstanding; his voice is so familiar from recordings that it was hard to believe this was his American debut. Jan Opalach shone as Jesus and in his bass arias. New York's St. Thomas Choir sang the interjections by the crowd, or *turbae,* dynamically, but the boy soprano soloists were weak. Although always in control of his forces, Gerre Hancock did not project a strong personality in the role of conductor.

Concerto Castello's excellent program of Schütz et al the following evening was highlighted by the virtuoso cornetto playing of Bruce Dickey. Texts, translations, and carefully prepared program notes added to the success of each concert, and Derrick Henry's notes for this particular one were especially useful.

For this reviewer, the Bijlsma-Bilson Beethoven program was the revelation of the week. Anner Bijlsma plays with a kind of concentration and intensity that draw the audience into the music in complete subjugation to Beethoven's genius. Malcolm Bilson was the perfect partner. In a beautifully conceived *Tempest,* he proved himself a consummate Beethoven interpreter. Many of us were ir-

Trevor Pinnock conducts a rehearsal (left) and the Saturday evening performance (right) of the Boston Early Music Festival Orchestra.

The ARS booth, manned by board member Susan Prior (center).

A display of Renaissance and Baroque woodwinds.

ritated by the comment in the *Boston Globe* that "the early music people are annexing more territory all the time." May the reviewer be sentenced to a lifetime of overblown post-romantic treacle with the "luscious string portamento" he so longs for.

Long the mainstay of the Boston early music scene, the Boston Camerata was put to its worst advantage in an 11 p.m. concert that same night at the Church of the Covenant. The ensemble could not be seen, the oral program notes could not be heard, and Senfl seemed very slight indeed after two hours of superior Beethoven.

On Saturday evening, Pinnock seemed to infuse his own energy into the BEMF Orchestra in their marvelous program of overtures by Bach and Handel. Again great precision in the strings and outstanding oboe (Hammer) and bassoon (Godburn) playing marked this concert. The use of ten(!) continuo instruments and stunning horn work produced a wonderful F major *Water Music* Suite and Bach First Suite. This orchestra will be hard to beat.

Another late-night event (Paul O'Dette and Jakob Lindberg, lutes, with Nigel Rogers, tenor) was held at the First Baptist Church. The church is dark, dingy, and acoustically monstrous; its ambience made any real appreciation of this sophisticated and intimate repertory impossible. The two late-night concerts were a major scheduling error that should be avoided in the future. Neither the ears nor the mind-set of even the most devoted listener are up to four to five hours of live music of such divergent types.

The conclusion of the major concert series was a performance of the complete *Art of Fugue* by Bernard Lagacé on the fine Fisk organ at Old West Church. In addition to these concerts were several others scattered throughout the week at different locations in the Boston area.

An organ conference at Wellesley and the annual meeting of the American Musical Instrument Society preceded the Festival. We were told that Banchetto Musicale, Boston's own Baroque band, had given a superb performance of Handel's *L'Allegro* the day before the Festival began and were mystified that it had not been one of BEMF's offerings. The Bodky Competition offered yet another opportunity to hear young performers in concert, and master classes provided the chance to see the Festival's major performers in action as teachers.

In surveying the activities of the Boston Early Music Festival, one is reminded of the descriptions of trade fairs in Leipzig in the eighteenth century. May the Festival continue to grow and prosper and allow us to indulge our eyes and ears in the glories of early music.

Jane P. Ambrose
University of Vermont

Feast and Famine: Baroque recorders at the BEMF

First impressions? The standard of recorder making, both on the "production line" and in small workshops, has become gratifyingly high. Sadly, the large number of first-rate recorders now being turned out accords ill with the apparent paucity of first-rate Baroque recorder literature; indeed this paradox was manifest in the fact that recorders were heard very little during the several public concerts of the Festival. Except in *Teseo*, where their use is minimal (albeit effective), we heard no Baroque recorder sounds in Boston except during brief demonstration-concerts that showed off the varied timbres of good instruments by several makers. The Festival's showpiece performances included no Brandenburg 2 or 4, no Telemann, no French theater music, no Bach cantata with recorder; generally admirable, occasionally thrilling, the concerts were nevertheless all too revelatory of the relatively unimportant position of the recorder in the grandest public music of the high Baroque era. One wonders how long the market for professional-quality Baroque recorders (at a'=415 or a'=392, closely modelled upon the eighteenth-century originals) will sustain the many extremely skilled makers now in evidence.

Let me return to my first, happier impression of high standards. Some twenty-six booths displayed recorders, twenty representing individual makers and six staffed by well-known dealers, at least three of whom carry individually crafted instruments of high quality. There was a tremendous variety of Baroque designs; one could try excellent instruments "after" (well after?) Haka, Boekhout, Terton, Wijne, Denner, Stanesby Jr., Rippert Steenbergen, Hotteterre, Rottenburgh, Bezey, and possibly others. These were available at a'=415 in all sizes from sopranino to tenor; notable were some lovely specimens at a'=392 (producing gorgeous sounds, wonderful for a limited French repertoire); a very few instruments were at the idiosyncratic pitch of the original being copied.

By now we are sophisticated enough not to be overly impressed by string-wrapped joints and "authentic" stainings, but by and large, the actual sounds these instruments produced were both seductive and full of character. In general, the use of "ivory" mounts has lessened, but the predominance of boxwood, especially for instruments larger than soprano, seems unchallenged. Most notable was the generally high quality of workmanship, finish, sound, intonation and response (all more or less apparent in the noisy, congested surroundings that are unavoidable – and not all bad – at such exhibitions).

It would not be fair to single out individual makers for praise or disapprobation, but we may rejoice at the presence of new faces from England, France, Canada, Belgium, and Germany, and rejoice also at the enduring strengths that have kept old friends in the market: Friedrich von Huene, Thomas Prescott, Andreas Kuerig, Bäha and Gibbons, and that most refreshingly candid, dedicated, and acerbically witty world traveller, Alec Loretto. From Loretto came this writer's favorite

quote. Asked "how long did it take you to make that recorder?" (a beautiful tenor), he responded without a second's thought, "about fifty-six years!" His instruments do bear the evidence of years of maturing craft and art, and speak with more than a touch of his personality as well. Of course this is true of the work of all the best makers; one hopes that it will also be true of that of the promising newcomers.

In sum, a Festival of considerable interest to lovers of Baroque recorders, who must also have delighted in the increased number of fine Baroque violins, viols, flutes, oboes, and bassoons on display. It challenged us to explore as many avenues as possible in search of a wider concert literature legitimately playable on the recorder. Yet it also prompted some questions: why, with the recent strength of the U.S. dollar, were not *all* foreign-made instruments available at reduced prices? Do European and Canadian makers think we know nothing of foreign-exchange rates? Might not more makers provide electronic tuners in their booths, so that prospective customers could check the real pitch of instruments purporting to be at "*a'*-whatever"? Could organs not be banished to some particular wing of the hotel? – their overwhelming chords make rational discourse impossible.

But these are quibbles. We must extend heartfelt thanks to all the makers and dealers for their remarkable cheerfulness and courtesy, which made all our testing and trying possible. And finally, thanks to the indefatigable organizers of BEMF: must we really wait two years until the next one?

William Metcalfe
University of Vermont

Bach, Handel and the Baroque Orchestra: June 3–5

Along with an almost overwhelming array of beautiful concerts and instrument displays, the Boston Early Music Festival offered an impressive scholarly consideration of the growth and proliferation of Baroque orchestras and instrumental ensembles in major European cities and courts, and of the differing natures of such groups when used in the church, the chamber, and the theater.

The first two papers, by Neal Zaslaw of Cornell and Eleanor Selfridge-Field of San Francisco State College, grappled with the controversial task of defining and delimiting the term "orchestra." Zaslaw demonstrated convincingly that, beginning in the late seventeenth century, one can apply this term only to groups in which large numbers of members of the violin family (with preponderantly large numbers of first violins) were backed up by winds – usually in pairs – and accompanied by a continuo that often included a contrabass doubling at the octave below. Orchestras such as Lully's in Paris and Corelli's in Rome began to acquire a fixed identity and a "strongly centralized" leadership with their insistence on uniform bowing. Handel actually participated in one such orchestra under Corelli, in his oratorio *La Resurrezione* of 1708; apart from that, both Handel's and Bach's orchestras tended to be in what Zaslaw called the "concertante-continuo" tradition.

Selfridge-Field examined two case histories: Venice between 1660 and 1720, and Vienna between 1680 and 1740 – periods for which there is adequate documentation – to show the gradual increase in the numbers of instruments used in these ensembles. In Venice this happened to coincide with the growth of the pool of freelance players available; the membership of the Viennese Hofkapelle was far more international, coming from Italy, France, and Germany as well as central Europe. Overall, the Baroque was a "non-normative" age, with each musical performance an ad hoc affair as far as the orchestra was concerned.

Derrick Henry of *The Atlanta Journal/Constitution*, citing the Venetian instrumental ensemble as well as that of Dresden in the early seventeenth century, emphasized the occasional character of these groups. In sharp contrast was the report, given by Herbert Schneider of the University of Heidelberg, of specific scorings for the Petite Bande and Grande Bande in Lully's Paris.

The second session explored national and regional traditions in the eighteenth century. In France, new woodwind designs led Rameau in particular, but also Montéclair, Rébel, and Francoeur, to use bassoons, horns, and eventually clarinets for specific effects in opera productions. In London, theater orchestras before Handel's arrival were influenced, as Curtis Price of London's King's College showed, by French practice, but they also maintained considerable independence from it, usually employing a four-part rather than a five-part string group.

Ortrun Landmann of the Dresden State Library examined the historical situation in her city, where the Hofkapelle was restructured around 1700 "along the most modern French lines," with six-part strings, flutes, oboes, and bassoons. Horns were added in 1710, the year in which players were relieved of the need to perform on more than one instrument.

The next sessions zeroed in on Handel, with Reinhard Strohm of Yale describing the Italian opera conventions with which the composer came in contact during the first decade of the eighteenth century, and Winton Dean giving precise details on the surviving scores, parts, and early prints for *Teseo*. These papers, as well as those by Anthony Hicks and Lowell Lindgren, clearly showed that an opera like *Teseo* – based as it was on the French version, *Thésée* – was a truly international work in which Handel drew on native English, Italian, and even German (specifically Hamburg) traditions.

One of the great strengths of this conference was its close proximity to actual performance, but it was regrettable that most of the performers were necessarily so involved in rehearsals that they were not able to make what would have surely been very valuable contributions to its deliberations. One can only hope that these papers will be published together in the near future. There was so much concrete information, so many statistics and new insights presented, that it seems as if a wider public should be able to share them.

Caroline Cunningham
Manhattan School of Music

A young recorder player tries out a soprano.

June 7 session

Friday's Bach papers attempted to answer questions relating to the makeup and meaning of Bach's "orchestre." Robert Marshall of Brandeis asked what the composer meant by this term in his famous letter to Dresden of 1733 and suggested intriguingly that he may have been offering to compose opera and ballet for the court – a possibility very much in keeping with recent views of Bach as a secular musician involved in a variety of activities outside the church.

To supplement material on orchestras with which Bach was directly associated, Hans-Joachim Schulze of the Bach Archive in Leipzig discussed others with which he would have been familiar. One of Schulze's many interesting pieces of information was that the court at Cöthen owned some twenty music stands, suggesting that their small orchestra may have been augmented on occasion. He proposed that recent attempts to reduce the size of Bach's orchestra may be misguided, as Bach made frequent complaints about having too few instrumentalists. This anti-Rifkin view was supported by Christoph Wolff of Harvard, who noted that the performance of

the harpsichord concerto during the intermission in *Teseo* proved that several strings per part could be effective, and that three continuo parts, including a continuo harpsichord part, survive for the A major harpsichord concerto.

In his own paper, Wolff theorized that we may be underestimating the number of instrumentalists available to Bach by referring to lists of salaried musicians; their unpaid students may have been playing as well. Bach's students, members of the Collegium, and guests visiting from cities such as Dresden during the trade fairs may also have played in his orchestra.

Lawrence Dreyfus of Yale commented on Spitta's attempts to explain away evidence for the use of both harpsichord and organ in the cantatas. With more than a touch of sarcasm, he warned us not to draw false conclusions from the parts, thereby ending up with "antiquarian" rather than musical performances. Eric Chafe of Brandeis talked about instrumental symbolism in the *St. Matthew Passion*, in particular Bach's use of recorder or flute with oboes da caccia in passages relating to Golgotha or Gethsemane, and the choice of flat keys to represent the ebb of Jesus' suffering.

Each paper was original and thought-provoking. The current state of Bach scholarship seems to be very healthy, with the emphasis on the secular Bach and the importance of Dresden and other peripheral locations in his life, along with a continuing examination of appropriate performance practice. But when may we expect a major new Bach biography? Spitta's work, published a hundred years ago, is more than a little out of date, and Malcolm Boyd's recent *Bach* is of far smaller scope than any of the three new Handel biographies.

Jane P. Ambrose

The Economy of Early Music: June 6

Despite our flourishing early music revival, the economic status of the early musician today is probably much the same as when the music was originally written.

Then, as now, a small cadre of professionals competed for a relatively few well-funded positions. The wider public was generally uninvolved, or satisfied with homegrown amateur efforts. The social status of musicians was comparable—hired musicians did not eat with the wedding guests! Local professionals felt threatened by more glamorous touring bands. A few celebrated performers were in great demand and well rewarded, and the rest scraped by. To provide steady income, musicians depended upon stable host institutions: church, university, court. (Esoteric music was of interest primarily in university circles.) If there was a significant difference, it was that media, as we know them today, didn't exist.

Then, as now, groups of musicians banded together to devise ways of improving their

condition. In this centuries-old tradition, about two hundred participants at the Boston Early Music Festival gathered for a day-long conference called "The Economy of Early Music." Michael Jaffee, director of The Waverly Consort, chaired the proceedings, hoping they might answer the question, "If we're doing so well, why are we still struggling?" He divided the topic into subvention (morning session) and marketing (afternoon) and recruited broad and representative panels that touched the worlds of government funding, broadcasting, performing, promoting, presenting, and managing, both in this country and abroad.

Early musicians today waver between at least two views of their position in the music spectrum. Success in the past thirty-five years has come largely as an alternative to mainstream music: audiences are looking for a tasty and intriguing antidote to the standard concert fare. A toehold, however, may not lead to a secure future. Many early musicians feel the future requires wading into the mainstream, so that early music becomes part of the continuum that produced Beethoven and Wagner. A better term than "early music," said Jaffee, himself the founding president of the very assimilative Chamber Music America, would be "historically informed music." And in fact, both Edward Birdwell of the National Endowment for the Arts Music Program and Patrick Smith of its Opera/Musical Theater Program reported that they had no special categories for early music (although they did exempt early music applications from the "American music" requirement!).

Some members of the audience were not convinced that this approach could guarantee "historically informed" judgments on the part of the grantmakers about where the money could best be spent. Worse, they feared that it diminished the unique and growing importance of the early-music field. The presence of Malcolm Richardson of the National Endowment for the Humanities called attention to the fact that early music is not solely a musical enterprise, but rather a combination of humanistic scholarship and artistic creativity. For this reason, his agency had been able to help underwrite new performing editions and program notes for early music concerts. (The NEA's Opera/Musical Theater Program itself had been carved out of the Music Program because of opera's status as a *Gesamtkunst* involving artisans in many fields. Was something like this possible for early music?) Sometimes local government support can be justified without reference to these fine distinctions. Speaking for the Massachusetts Council on the Arts, Daniel Wyneken said that its grant to the Festival was made in recognition of the importance of attracting so many arts practitioners to Boston from all over the world and the magnitude of the resulting economic and artistic activity – almost irrespective of the Council's regard for early music (which is in fact high).

In its original setting, early music patronage was tied closely to services performed for cathedral, court, or city. Today's government grants generally don't demand this kind of *quid pro quo* (although groups in New York State still sign a *pro forma* services contract with the New York State Council on the Arts). A decade ago, many corporations talked as if they, too, accepted a responsibility to support efforts to improve the quality of life, without concern for direct benefit or return to the corporation. Today's more hardheaded corporate approach to grantmaking was described by AT&T's Jon Bonsall. His checklist includes the extent of involvement of AT&T executives in a project, the number of other corporations getting behind the idea, and the expected results, in terms of public relations, of offering or not offering support. Bonsall reported that AT&T's interest in the BEMF was aroused by the catchy concept of bringing Bach's violins to America; the corporation ended up providing a fair measure of support. Toni Greenberg of the New York Pro Musica Foundation emphasized that donors, whether corporations, foundations, or individuals, need to feel that they are in partnership with those seeking support, and gave specific rules of etiquette for courting their interest.

Judith Hendershott, manager of the Academy of Ancient Music, Michael MacLeod, manager of the English Baroque Soloists, and Roger Norrington, director of the Baroque Opera Project, compared the range of subvention in Great Britain with the situation in the United States. Overseas touring is supported by the British Council; domestic touring is funded by the Arts Council of Great Britain through the Early Music Network. Currently, the Arts Council emphasizes the value of regional dissemination of funding over a centralized touring program. Early music concerts in London, however, may still apply for small-scale support to the London Orchestral Concerts Board, which

does not distinguish between early music and other concert activity. MacLeod said that the idea of corporations giving large grants for individual concerts is more accepted in Britain than in the United States, and Norrington pointed out the necessity for this development, since Arts Council funding has not kept pace with costs.

During the morning panel, a new initiative, Early Music America – decidedly *non*-assimilative in nature – was announced from the floor by Ben Peck, leader of the New York Cornet & Sacbut Ensemble. Spearheaded by a number of New York-based groups, Early Music America's organizers will try by 1986 to achieve "more opportunities for performing and recording, increased sources of funding, and more effective marketing and publicity." Peck encouraged those attending the Festival to enlist in this effort by filling out a form on EMA's brochure. (Unfortunately, the brochure tended to discourage even some well-known scholar-performers who couldn't pass a vocabulary test that included the meaning of "copula" and "catholicon," nor sight-read "The Star Spangled Banner" from sixteenth-century notation – "O videre potesne luce matutina"!)

Reaching a wider audience was the subject of the afternoon's discussions. Lutenist Joel Cohen's opening lament hearkened back to the topic of subvention: knowing the worth of what we do, why do we have to sell ourselves to corporations and patrons? Why do we have to be businessmen as well as bankers? Why can't government make it possible for us to give the concerts, make the recordings, do the research we are capable of? Why are so many American early musicians making their careers in Europe? How do we cope with our country's overwhelming lack of cultural awareness?

His questions begged for a governmental *deus ex machina*. The responses from the panelists, however, confirmed for the most part their belief that "the system" here can work for early music. Record producer Theresa Sterne asked that we drop the idea of an isolated early music field and look for crossover opportunities. WGBH's Bradford Speer, taking issue with the grass-is-greener reports from Europe given by Cohen and Harmonia Mundi's René Guiffen, pointed out that European radio executives come to the United States to study the broad-based community support American public radio stations (and by extension, early music groups) have achieved. Manager Jon Aaron thought that cultural awareness could be fostered by the development of a larger network of early music societies, like the ones in Vancouver, San Francisco, Pittsburgh, and the remarkable Mississippi Academy of Ancient Music. Aaron put his faith in the development of strong musical personalities that can cut through public apathy, and expressed doubts about performers' consortia in which quality is sacrificed for a general cause. Presenter Walter Pierce wondered at the extent of the movement: the term early music seems to apply to anything written before 1950 if performed on authentic instruments! Publicist Alix Williamson pointed out that authentic doesn't necessarily mean good. She said that early music must sustain its market, not just create it, *investing* over the long term and spending money before beginning to make it – much as any new enterprise would do.

A summary by this writer highlighted a wish list – spoken and unspoken during the panel session: an ongoing Baroque orchestra on a "master contract" like our leading symphony orchestras; a federal program for early music – perhaps a separate institute – to fund its scholarly and creative aspects in a coordinated fashion; radio stations to play music of all periods using only "authentic" versions; a network of early music sponsors in association with, or in place of, an early music performers' consortium; a massive educational effort to introduce young people to early music; and public relations campaigns to make the public aware of at least a few outstanding and charismatic figures in early music.

A final appeal by BEMF President Scott-Martin Kosofsky impressed upon us that for all our attempts at marketing and salesmanship, our lasting success will come from our own integrity as musicians, administrators, promoters, presenters, broadcasters, or recording producers. We can fail only if we lose sight of what is really of quality and value.

That wider audiences will accept authentic performances was made clear elsewhere on the East Coast that same week. At the Spoleto Festival in Charleston, South Carolina, hardly a bastion of early music aficionados, Concert Royal's *Ariodante* supplanted a second-rate *Girl of the Golden West* as the talk of the town. Local papers reprinted column after column of glowing reviews from the *Wall St. Journal* and *The Washington Post*. Alix Williamson's criterion applied: no one seemed to care that it was authentic, only that it was good. The achievement, coupled with BEMF's command of public awareness and admiration in Boston for its superb orchestra and stimulating productions, seemed to take the field to a higher level.

If anyone needed further proof that things were going in the right direction, it was provided only the next month by Will Crutchfield's lead article in the Sunday July 28 *New York Times* Arts and Leisure section. Titled "A Report from the Musical Battlefield," it began: "The liveliest and most radical force on the classical music scene today is the authentic performance movement – the effort to match each work with the instruments and performing styles in use when it was written. It does not yet dominate concert life, but its gathering force is inexorable."

Benjamin Dunham
Executive Vice President,
National Music Council

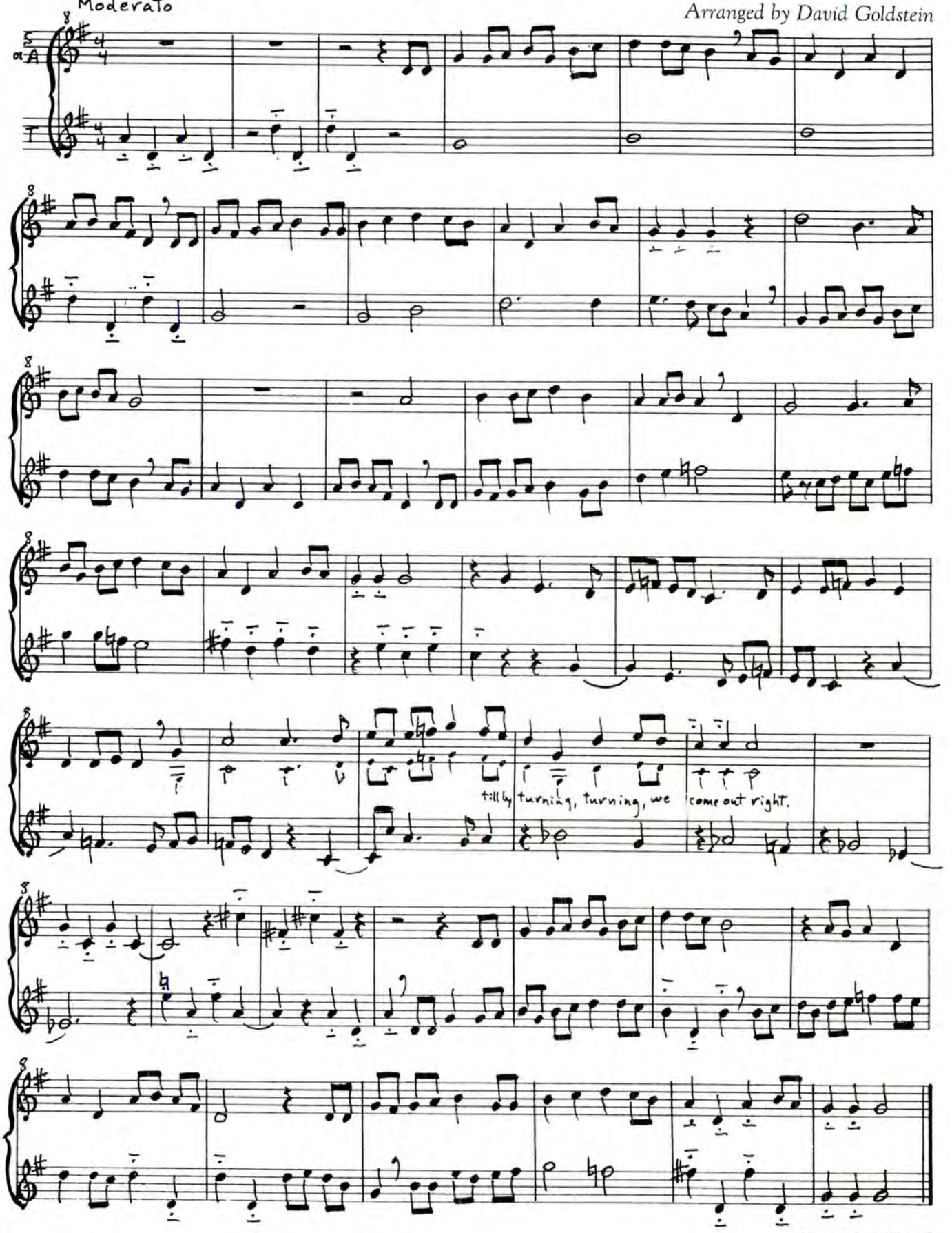
The Bodky Competition

This year the Cambridge Society for Early Music sponsored three separate contests, one focusing on the music of Bach, the second on Handel, and the third on Scarlatti. Vocalists and players of various Baroque instruments including recorders were among the semi-finalists in the first two competitions; the third was limited to harpsichordists. Winners of the $2,000 honorariums were: Peter Watchorn, Kirribilli, Australia, harpsichord (Bach contest); Steven Solen, Salem, Va., tenor (Handel); and Luc Beauséjour, Rawdon, Québec, harpsichord (Scarlatti).

Photographs by Herb Snitzer.

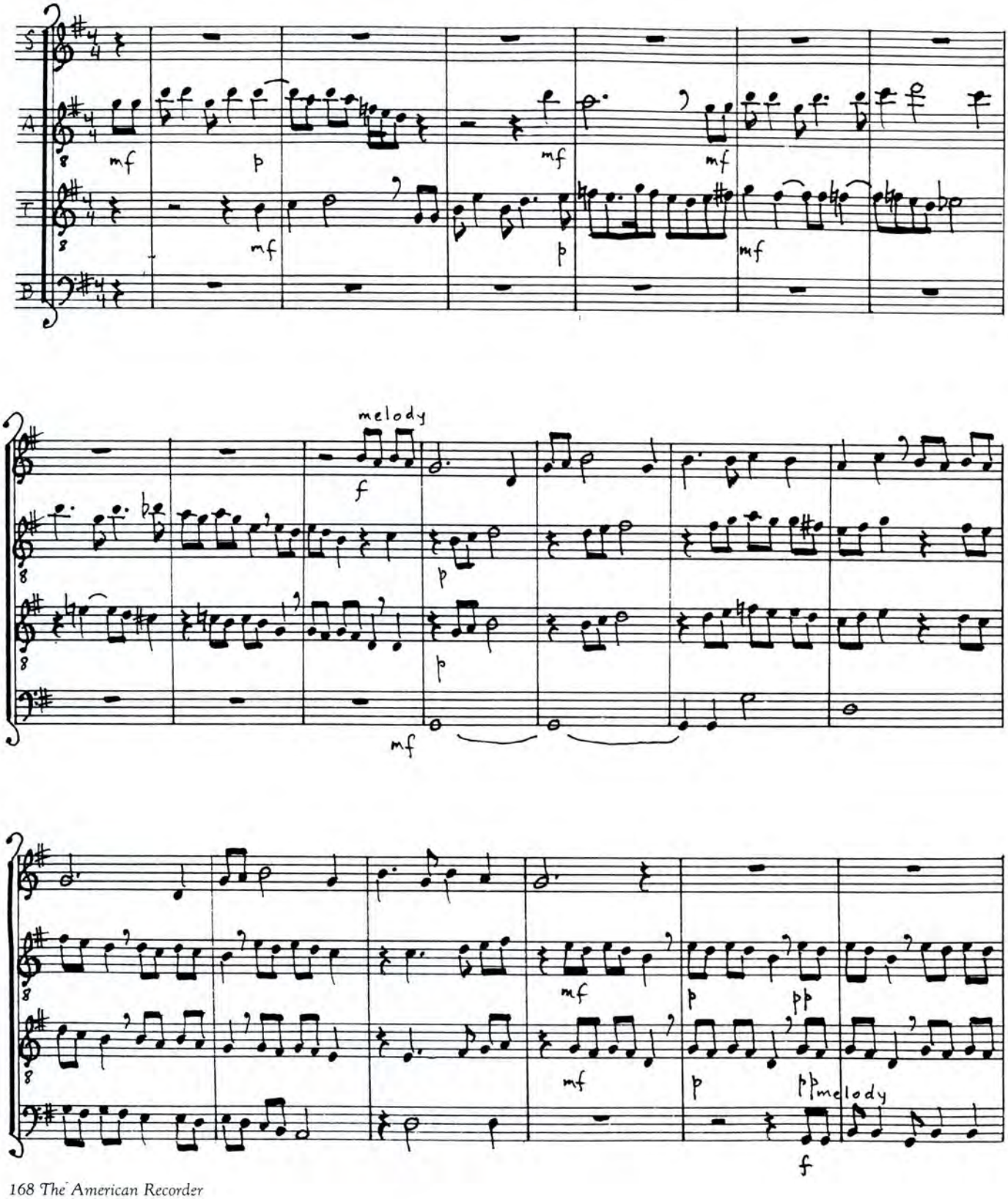
Simple Gifts

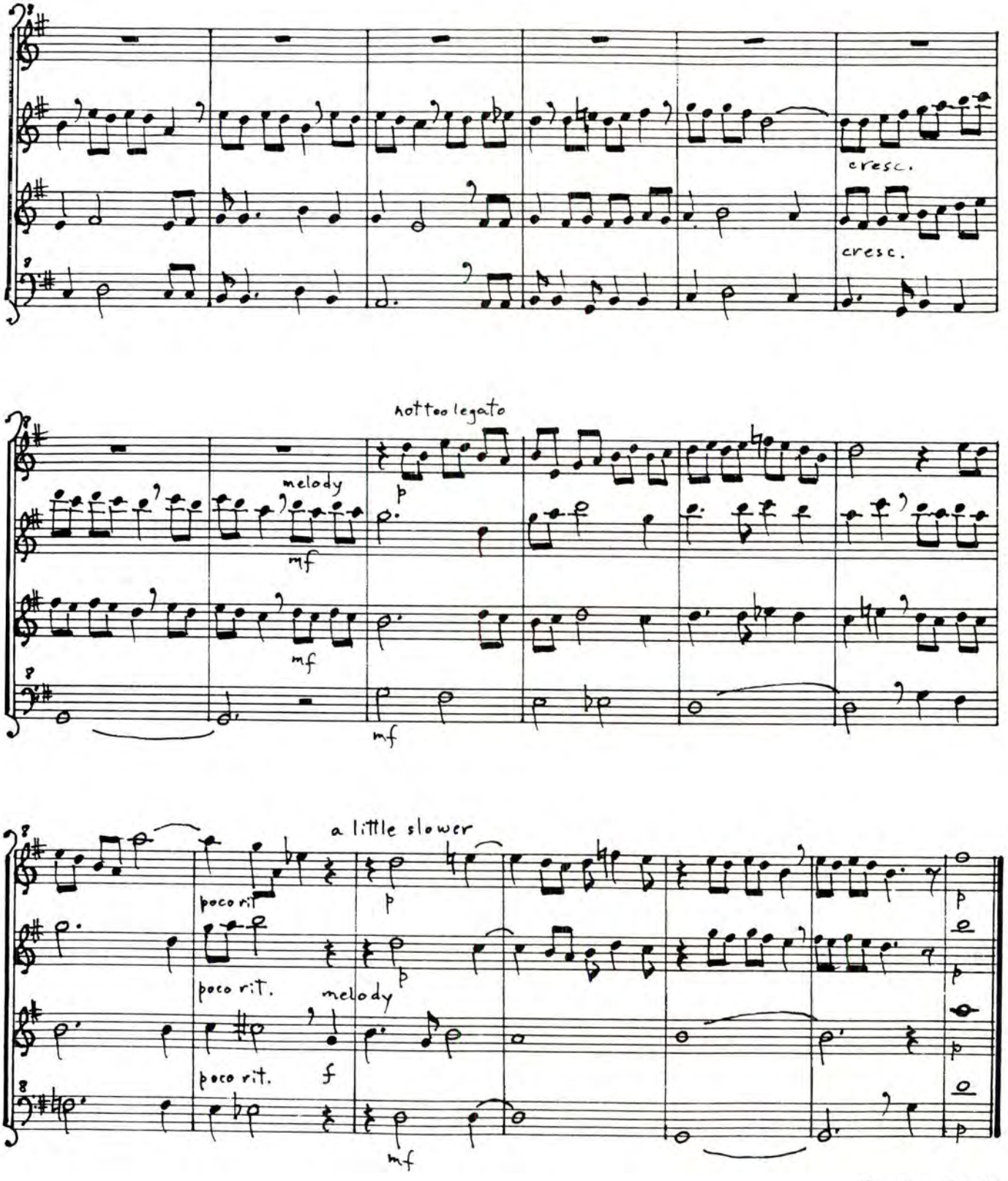
Shaker tune
Arranged by David Goldstein



There is a Balm in Gilead

American spiritual
Arranged by David Goldstein




cresc.
cresc.
not too legato
melody
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mf
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a little slower
poco rit.
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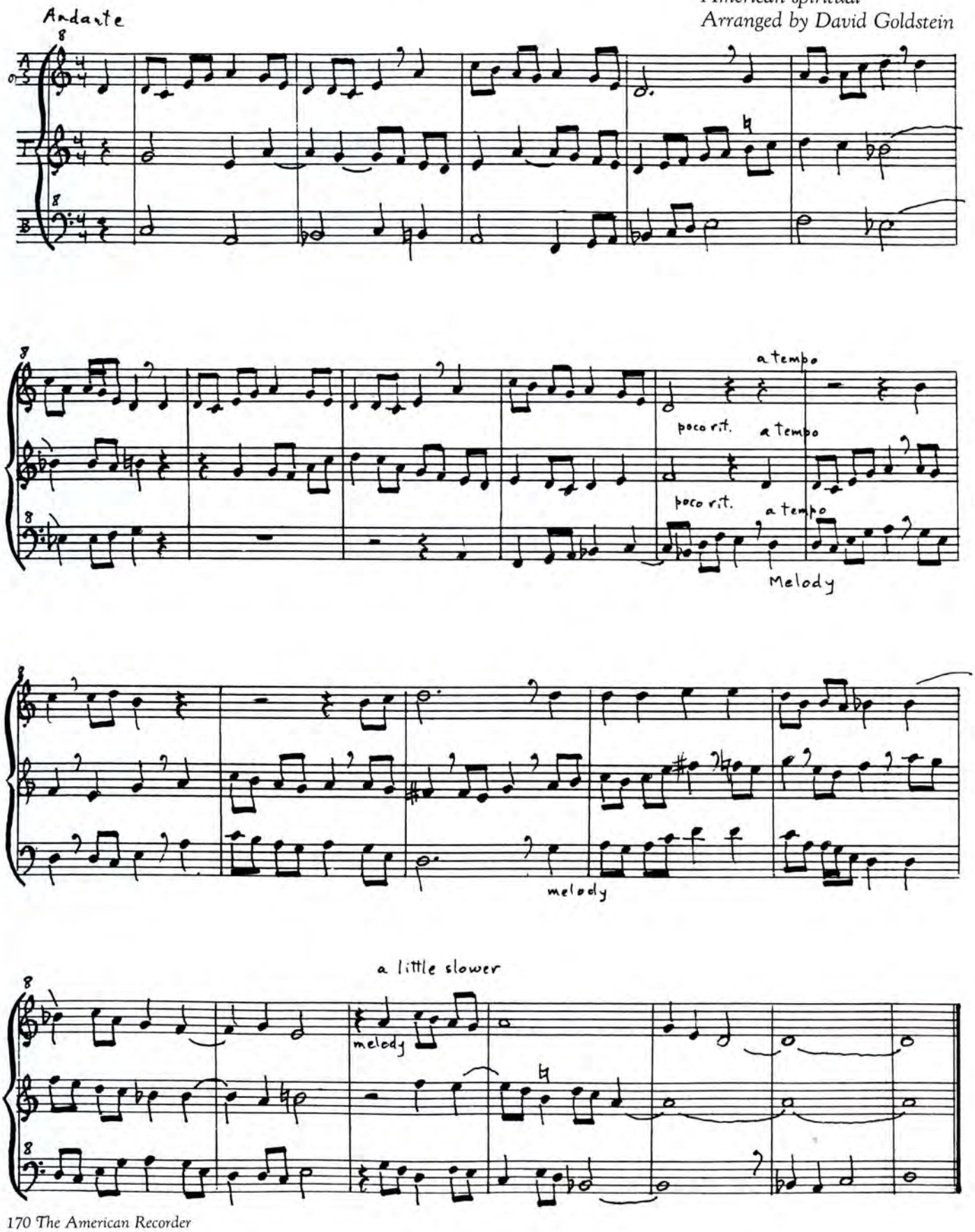
What Wond'rous Love is This

American spiritual
Arranged by David Goldstein



REPORTS

Original bass recorders in the United States

Two early bass recorders, perhaps the most important of any in American institutional collections, have been acquired by The Shrine to Music Museum at the University of South Dakota in Vermillion. One is a bass (basset) recorder in G made sometime between 1552–1599, once in the collection of the late Francis W. Galpin, Canon Emeritus of Chelmsford Cathedral in England. The other, in D, was made by Johann Christoph Denner (1655–1707), whose twenty-eight other surviving bass recorders are all in continental European collections (Phillip T. Young, *Twenty-Five Hundred Historical Woodwind Instruments*, pp. 20–21).

Located on a bluff overlooking the Missouri River basin near where the Lewis & Clark expedition camped in 1804, Vermillion is a typical, small Midwestern college town. Not so typical is The Shrine to Music Museum, the home of some of America's major collections of musical instruments, including the Arne B. Larson Collection of more than 2,500 eighteenth-, nineteenth-, and twentieth-century American, European, and non-Western instruments; the Wayne Sorensen Collection of fine nineteenth-century woodwinds; the Witten-Rawlins Collection of early Italian stringed instruments, the greatest collection of its kind in the Western Hemisphere (see *The Strad*, June 1985, pp. 124–128); and hundreds of other instruments acquired by The Shrine to Music Museum Foundation as gifts or by purchase.

Important recorders, however, were a major lacuna at the Museum, as they are in most American collections. The two bass recorders are the first of several acquisitions that the Museum plans to make to strengthen its holdings in that regard before it opens its new facilities (a $1 million renovation is currently underway) on May 8, 1986, at the beginning of a joint meeting of the American Musical Instrument Society and the Midwest chapter of the American Musicological Society.

The Renaissance bass (Figure 1), No. 3606 in the Museum's inventory, is made of boxwood with brass trim and has the straight, unadorned lines, one-piece construction, and inversely conical bore characteristic of the period. It has a detachable cap and is edge-blown. The single brass key with swallowtail touchpiece (Figure 2) has a round, flat cover with the pad sewn to it and a heavy brass spring, attached to the wood, all of which is covered with a perforated fontanelle (wooden sleeve). The instrument is 96 cm long.

Figure 1. Bass recorder, Rožmberk master, Bohemia, second half of the sixteenth century.

Figure 2. Key detail of the instrument on the left.

Figure 3. Bass recorder by Johann Christoph Denner, Nürnberg, late seventeenth century.

Branded twice just below the windway exit is the stamp of a yet unidentified maker whose stamp is also found on five *srayffaiff* (schreyerpfeifen) inventoried at the Hofkappelle in Rožmberk, near Prachatitz, Bohemia, in 1599 and 1610. The Rožmberk court band, organized in 1552 and enlarged during the following half century, owned 175 instruments, 12 of which (including the 5 srayffaiff) survive today in the Národní Muzeum in Prague. Because many of the musicians were Netherlanders, the instruments, often unsigned, cannot necessarily be credited to central European makers (see Jaroslav Vanický, "The Rožmberk Band and its Inventory," *The Consort*, vol. XXII [1965], pp. 17–30).

When he owned this bass, Canon Galpin made a reproduction of it for inclusion in the collection of 564 instruments that he sold to William Lindsey of Boston for presentation, as a memorial to Lindsey's daughter, to the Museum of Fine Arts. The reproduction, one of a number made for the Leslie Lindsey Mason Collection, is B-58 in the Museum of Fine Arts inventory (see Nicholas Bessar-

aboff, *Ancient European Musical Instruments*, p. 69 and Plate I).

The Denner bass (Figure 3), No. 3605 in the Museum's inventory, was made in Nürnberg, c. 1700. It is stamped I.C. DENNER/D within a scroll on the head and foot joints. Made of fruitwood, it has a massive, ornately-turned, three-part body. An early crack shows an old repair, dating probably from the instrument's active, playing life. Two small pieces of wood matching that of the body are set across the crack to hold it together. The head joint, surrounded by a brass band, has a removable cap for drying and cleaning. The original crook is missing, as is often the case, but a replacement will be made. The single brass key has a square, flat key cover with the corners cut and a typical, round touchpiece; the spring is attached to the wood. Because the foot joint can be turned to accommodate either the right or the left hand, a swallowtail touchpiece was not necessary.

The instrument, 103.5 cm long, is one of the largest of J.C. Denner's surviving bass recorders. The remnants of three paper labels glued to the body are similar to those on other instruments said to be from the de Bricqueville collection in Versailles, and the instrument may be the "Basse de flute douce de I.C. Denner, une clé, bocal en cuivre, XVIIe siècle," No. 76 in *Catalogue Sommaire de la Collection D'Instruments de Musique Anciens formée par le CTE DE BRICQUEVILLE*, Versailles, 1895. Two other missing J.C. Denner bass recorders were shorter: Leipzig 1142 was said to be 102.5 cm long and Eisenach L-1 was said to be 101.7 cm long.

Until The Shrine to Music Museum begins exhibiting the two bass recorders in May, they will remain in storage but may be seen by appointment.

André P. Larson
Director, The Shrine to Music Museum & The Center for Study of The History of Musical Instruments

SEHKS Conclave at Sweet Briar College

The Southeastern Historical Keyboard Society (SEHKS), organized in 1981 by George Lucktenberg, has rapidly become an important part of the early music scene. Its purpose is to promote interest in and study of the harpsichord and clavichord, as well as the pre-1860 organ and the fortepiano, but other instruments appear in its programs too. Annual meetings have been held on college campuses and at Colonial Williamsburg, the 1985 session taking place from April 17 to 20 at Sweet Briar College, outside Lynchburg, Va.

This meeting was especially notable for its concerts, sponsored by the college in conjunction with SEHKS. Opening this mini-early music festival was a performance of all of Bach's Brandenburg Concerti by Ars Musica. Michael Lynn played recorder (a Bressan copy by Tom Prescott) in Concerto No. 2 and *traverso* in No. 5, and was joined in Concerto No. 4 by Beth Gilford, recorder.

The next day's session included a discussion of Baroque keyboard performance practice by William S. Newman and a talk by William Dowd on the twentieth-century revival of the harpsichord. The concert that evening by Concert Royal and the New York Baroque Dance Company included a fine performance of Bach's Suite No. 2, BWV 1067, with Sandra Miller on *traverso*, and Handel's *Terpsichore* (1734). The latter, in French style and atypical of the composer's works, includes a duo and an aria with two recorders. These were played by Sandra King and Paul Shipper. The whole work was delightful, and the dancing of Catherine Turocy was enchanting.

The following morning Ms. Turocy offered a demonstration class of Baroque dance and French performance practice, accompanied at the harpsichord by James Richman, director of Concert Royal. She quoted Stravinsky approvingly as saying, "The history of eighteenth-century music is the history of the dance," and pointed out that an understanding of dance steps answers many questions regarding tempos and performance. Richman commented that ornamentation in French music should be like effortless movements in dance, that sarabandes are often played much too slowly, and that gigues are often played too fast and not relaxed enough.

The afternoon session included papers relating to J.S. Bach's music, followed by a recital by Allen W. Huzti, baritone, John R. Shannon, organ, and the vocal ensemble of the Sweet Briar College Collegium Musicum. They played music of Schütz, Johann Wolfgang Franck, and Bach. The evening concert of music by Bach was presented by Fenner Douglas, organ, Penelope Jensen, soprano, Rebecca Troxler, *traverso*, and Brent Wissick, Baroque cello and viola da gamba.

The next day's papers on Handel included one on the organ concerti, "for or with harpsichord," by William Gudger. Then came a recital on two harpsichords by John Brock and Peter J. van Eenam of works by Bach, Handel, and Soler. The afternoon session featured Stoddard Lincoln's "The Influence of Handel and Scarlatti on English Harpsichord Music," with many interesting illustrations played on the harpsichord, followed by a performance of Bach's three gamba sonatas by Brent Wissick, gamba, and Elaine Funaro, harpsichord.

The final concert was an all-Bach program by Frans Brüggen, *traverso* and alto recorder, and John Gibbons, harpsichord. Brüggen played the sonatas in A major, BWV 1032, and B minor, BWV 1030, on his original Rottenburgh *traverso*. He also offered virtuoso performances of transcriptions of flute pieces

on a Denner copy alto recorder made by von Huene: the Sonata in F (transposed from C), BWV 1033, and the unaccompanied Partita in C minor (originally A minor), BWV 1013. Gibbons was a sensitive collaborator and also gave splendid readings of four preludes and fugues from the *Well-Tempered Clavier, Book II*.

The Southeastern Historical Keyboard Society was planned as a regional, rather than a national, organization, to make it easier for members to attend meetings regularly, but it has attracted members from a number of states outside the area as well. SEHKS offers them a newsletter and an annual journal (dues $18, students $4). For information, write Lillian Pearson, 1005 Lothian Dr., Tallahassee, Fla. 32312.

SEHKS will hold its sixth annual conclave at Mt. Vernon College in Washington, D.C. June 12–15, 1986. It will feature the Second Aliénor Harpsichord Composition Contest and, if adequate funding is available, the Second International Harpsichord Performance Competition.

Dale Higbee

Aston Magna Academy

The seventh annual Aston Magna Academy was held at Rutgers University, a new location, from June 16 to July 6. The focus of the cross-disciplinary conference was "J.S. Bach and his World." Such Bach scholars as Christoph Wolff, Robert Marshall, and George Stauffer lectured on topics of current interest in Bach research; scholars in the humanities – among them Norman Rich in history, Gloria Flaherty in German literature and culture, Jaroslav Pelikan in church history, and Christian Otto in architectural history – gave us the context for our study of the life and music of Bach. Fifty participants from all areas of the humanities listened to and played Bach and discussed the nature of his world. A report of this nature can only begin to convey the variety and number of the Academy's presentations.

Among the major benefits for musicians were the opportunities to be led through Bach's churches and cities via Chris Otto's slides and through readings of Lessing's plays *Die Juden* and *Emilia Galotti* by Gloria Flaherty, as well as the opportunities for informal conversation during the fabulous meals prepared for us by the Academy chef, Shipen Lebzelter. Pelikan clarified the relationship between Bach's texts and his personal theology. As always, Wolff and Marshall added original material to the corpus of Bach studies, Wolff primarily in the area of biography, Marshall in source studies – particularly of the keyboard works and *Magnificat*, and in the importance of Dresden in Bach's life.

Dance historian Meredith Little, with the graceful assistance of dancers James Blaine and Philippa Waite, taught simple Baroque steps, complementing Stauffer's lecture on dance as musical metaphor. Little's lecture on French court dancing in Bach's Germany presented incontrovertible evidence of the French influence on Bach. William Ober, author of *Boswell's Clap*, lectured on the health history of the Bach family. He based his hypothesis that Bach probably died from a stroke caused by hypertension primarily on a portrait and the obituary. Discussing Bach's eye problems (probably cataracts) and Dr. Taylor's unsuccessful operations, he noted that the results were not surprising in light of Samuel Johnson's descriptions of Taylor as "an example of how far impudence will carry ignorance."

Highlights of the three concerts included a performance by John Hsu of his transcription of the G minor gamba sonata, an exquisite Wedding Cantata sung by Sally Sanford, and a beautifully played Bach-Rifkin Concerto in A major for oboe d'amore, strings, and continuo with soloist Steve Hammer. There was also ad hoc chamber music, culminating in a reading of the *Magnificat*, which was conducted in sections by the choral specialists.

The master classes were of varying quality and usefulness. Outstanding were those of Sally Sanford, soprano, Dan Stepner, violin, and Mark Kroll, harpsichord. Organ and

harpsichord were, of course, major components of the Academy, and the one large organ, a Schucke in Voorhees Chapel, was a major disappointment to those expecting to hear such fine organists as Peter Williams, Fenner Douglass, and Robert Parkins on an appropriate instrument. Next year Aston Magna will add a performance practice institute headed by Hsu, which should appeal to those professional or near-professional performers who were daunted by the difficulties of finding time, space, and harpsichords for rehearsal.

The Academy is an excellent concept, well organized and for the most part well realized. Its administrators might consider another location and ways in which the participants, a most distinguished group, can take a more active part in the Academy's activities.

Jane P. Ambrose

Een Cursus Oude Muziek te Lochem

From June 21 to 26 the music of Bach, Boismortier, Hotteterre, Telemann, and van Eyck became as much a part of the Dutch town of Lochem as its grandiose stone church and picturesque narrow streets. Twenty-two participants came to its second annual early music workshop to study Baroque instrumental music: ten from The Netherlands, two from Switzerland, one each from Belgium, Denmark, Sweden, and Germany, and six from the United States. The principal faculty members were Eva Legêne (The Netherlands, Denmark), Barthold Kuyken (Belgium), and John Gibbons (U.S.A.). Richte van der Meer (The Netherlands) served as one-day instructor in viola da gamba and performed, as did Dutch organist Jacques van Oortmerssen, in the faculty recitals.

The daily routine included lessons, master classes, and chamber music sessions, with practice and rehearsals squeezed in after meals. A different activity took place each evening. A faculty recital in the Grote Kerk opened the workshop. Lectures and lecture-demonstrations were given on the following three evenings. Eva Legêne spoke on the recorder in seventeenth-century Dutch paintings and on women musicians in the Baroque era, and Barthold Kuyken discussed the instrumental cadenza in the eighteenth century. The workshop concluded with a second faculty recital at the Lochem town theater.

The course, sponsored in part by the town itself, came into being through the tireless efforts of its director, Eva Legêne. Eva served on the faculty of the Royal Danish Conservatory for twelve years and is currently professor of recorder at Indiana University. At the workshop she serves as publicity coordinator, registrar, treasurer, recorder teacher, chamber music coach, interpreter (when needed), and lecturer. Born in Lochem shortly after World War II, she witnessed the town's economic and social recovery. Her inspiration for holding the workshop in Lochem is the magnificent Baroque organ of the ancient Grote Kerk, which her father restored in cooperation with the Flentrop Orgelbouw.

As there were only two recorder students this year, Eva was able to give daily private lessons. Her conception of sound production involves posture and concentrated use of the entire breathing apparatus, including the resonance centers in the chest, sinus passages, and head. She is very sensitive to articulation, particularly to the tonguing problems encountered by English-speaking students.

Barthold Kuyken was the most popular teacher, attracting fifteen pupils. The level of playing in his flute class was consistently high. Mr. Kuyken is not at all dogmatic, and he encourages students to develop individual, convincing styles. He tells them to study treatises on all instruments, especially voice. He also feels it is important to have some experience on a modern instrument, and advised his listeners: "You should never restrict yourself to being just a Baroque flutist. Instead, be a musician and an artist."

Five students took part in the harpsichord class. John Gibbons expends a great deal of energy when he teaches, drawing analogies to literature, painting, and later music. He thinks that many performers and musicologists have interpreted the sources too literally, and have set up too many rules in such areas as articulation and improvisation.

The course was held at the Meester de Jonghuis, a modern convention center outside Lochem. Three persons shared bedrooms, with linens and towels provided. Meals were a treat. Lunch, the hot meal of the day, consisted of a Dutch or Indonesian dish served on elegant china.

The atmosphere during the day was serious, almost tense. All participants had been required to submit their repertory at registration time, and it was apparent that they had spent weeks preparing their pieces. But by 9:30 p.m. everyone, faculty included, was either playing ping-pong or billiards or talking in the lounge with new friends.

For me, the workshop was also a memorable introduction to the Dutch language and culture. Although classes and lectures were in English, the appropriate English word could not always be found. An added attraction was the price, DFL 605, or about $30 a day, which will probably remain the same next year. Eva hopes to expand the 1986 workshop to include instruction in Renaissance winds and more classes for viol players. For information, contact (after February): Ms. Eva Legêne, Professor of Early Music, Indiana University, Bloomington, Ind. 47405.

Lewis Reece Baratz

BOOK REVIEWS

Henry Purcell, 1659–1695: His Life and Times
Second revised edition
FRANKLIN B. ZIMMERMAN
University of Pennsylvania Press, 1983, xxxvi & 473 pp., $37.50

Even though the music of Henry Purcell has received perhaps more attention than that of any other English composer with the exception of Benjamin Britten, we know almost nothing about his life, his personality, and his relation to his own times. Our information on Handel, that shadowy figure of the next generation, seems full and bright in comparison with what we have on Purcell, the most lustrous native star in the English musical firmament. Purcell lived only thirty-six years but left an immortal series of anthems, odes, theatrical solo songs, semi-operas, and instrumental music as a legacy to future generations.

In 1967, Franklin B. Zimmerman, who four years previously had issued an admirable thematic catalogue of Purcell's music *(Henry Purcell: An Analytical Catalogue)*, tried to remedy this situation by writing a book on the composer's life and times. He included as much as could be learned by searching court and church records and other primary documents. This second edition was presumably prompted by the appearance of new material on his subject.

It would have been helpful if in his preface the author had spelled out more clearly just what changes he has undertaken in this edition. A random check through several chapters shows expansion here and there: the addition of a Purcell iconography among the appendices, more material in the appendix on documentation, an expanded bibliography, and fuller notes to most individual chapters. But Mr. Zimmerman devotes most of his second preface to certain issues in Purcell's life that remain problematical, some of which he goes on to deal with more fully in the text or in an appendix: Purcell's family origins; an interpretation of personality as gleaned from the composer's prefaces to his music; various anecdotes and what they tell us about the man; his supposed leaning toward Catholicism; and his humor and wit as demonstrated in some of his catches and secular music.

To give the author credit, he has been meticulous in the body of the book to indicate what we know and what we do not know about Purcell's life. His main aim, to make the composer come alive, is certainly admirable. But it is difficult to do this when there are no letters or diaries or contemporary comments, and one must rely—aside from the music—almost entirely on dry records that document performances and that show Purcell as a repairer and maintenance man for musical instruments from organs and virginals to the bowed variety, and as just one of many musicians attached to the court or the church, particularly Westminster Abbey.

The most difficult part of the narrative, because it is largely inference, involves Purcell's relationship to the fluctuating politics and historical events of his time—whether it was the court of Charles II, of the dour, humorless James II, or, finally, of William and Mary after the Glorious Revolution of 1688. Here one almost needs a Baedeker or background historical reading to understand fully the events that took place and how they affected court musical and public theatrical life at the time. For instance, Zimmerman assumes the reader knows what Monmouth and Shaftesbury were up to during Charles II's reign and how their activities affected the poor musician's salaries, which either were not paid or were constantly in arrears.

At any rate, this book summarizes in detail the musical record of the time as it affected Purcell, and the reader can find appropriate documentation on most points. Two hundred and sixty-three pages of text versus around two hundred pages of documentation (appendices, iconography, notes to chapters, bibliography, and index) may seem an awkward proportion. But it is necessary unless one is to

write fiction out of the materials at hand, and Zimmerman is careful not to do this. For his laborious research, we are grateful.

J. Merrill Knapp
Princeton University

J. Merrill Knapp was educated at Yale and Columbia and was professor of music history at Princeton from 1946 to 1982. His publications include editions of Handel's Amadigi *(1974) and* Flavio *(1983) in the Hallische Händel-Ausgabe.*

The Renaissance Sackbut And Its Use Today

HENRY GEORGE FISCHER
The Metropolitan Museum of Art, 1984, x & 61 pp., $4.50

Despite its somewhat misleading title, this monograph should prove indispensable to those interested in the early trombone. It is chock-full of data on extant instruments as well as modern reproductions, none of which Mr. Fischer finds entirely satisfactory.

His attempt to marshall all this information in defense of his subjective opinion of the "sound" of Renaissance instruments is somewhat less successful – like nearly all efforts to impose one overriding concept on a subject as vast and varied as Renaissance music.

On the *use* of the Renaissance sackbut today, Mr. Fischer has very little to say. He has limited his research to the instruments themselves and includes no information on ensembles or performance practice.

The author has, however, done a signal service in gathering all this valuable information in one handsome, well-printed, and elegantly produced volume.

LaNoue Davenport

Music and Culture in Italy from the Middle Ages to the Baroque

NINO PIROTTA
Studies in the History of Music, Volume 1, Lewis Lockwood and Christoph Wolff, General Editors
Harvard University Press, 1984, xvi & 485 pp., $40

Harvard University Press deserves a double fanfare: for launching a new series and for presenting as inaugural volume a collection of essays by an original and stimulating thinker whose writings have not been easily accessible. Much of Pirotta's work appeared in Italian, and only in specialized journals found in major libraries. Hence this gathering of twenty-two essays, taken from a large variety of sources dating from several decades, is in itself cause for rejoicing. But reading them together in each other's context proves especially rewarding, making the collection as a whole greater than the sum of its parts. In spite of the diversity of topics, ranging from twelfth-century theory to seventeenth-century opera (with occasional observations on the music of earlier and later periods), these essays add up to an all-encompassing view of the main events of Italian music history during the five centuries in which Italy's role in the musical world was especially prominent.

Several themes reappear like Leitmotifs, most pervasively that of the relationship between the world of written music and the much larger world of music that was never recorded in manuscript. Since we have no direct knowledge of the latter, the written repertory has formed the basis of most of our conceptions of music history. Yet, according to Pirotta, we can only make sense of this repertory if we see it in the context of contemporary unwritten musical practices. The two musical cultures were often disparate: the former was the province of learned, broadly educated ecclesiastics who – at least during earlier ages – were not primarily professional musicians, the latter the domain of highly skilled singers and instrumentalists – often in their time much more celebrated than the composers of the written music we honor today. Pirotta shows, however, that some of the most significant contributions to music were made by those rare individuals who bridged the gap between the two worlds, who looked up from their manuscripts to listen to the beautiful and varied sounds produced by the "illiterate" musicians around them.

A second subject that fascinates Pirotta and puts him at odds with accepted doctrines of music history is the origin of opera. He credits not the theorizing of the Florentine Camerata aiming to revive Greek classical drama, but rather the efforts of certain practical musicians – Cavalieri, Peri, and Caccini – to create a viable music for the theater. Pirotta returns here once again to the theme of the dichotomy between theory and practical music introduced in the opening essay on Guido of Arezzo ("Not much love was lost

during the Middle Ages between music theorists and performers... ").

The outlines of these two topics do not begin to touch upon the rich storehouse of information and insights presented in this volume. For example, an essay on "Monteverdi's Poetic Choices," supposedly concerned with the composer's selection of madrigal texts, turns out to be as illuminating a survey of his entire madrigal production as can be found in print. However, the reader must be cautioned that many of these essays, in spite of their clear and always graceful style, are not easy going. The author often assumes a broad knowledge not only of the music, but also of the literature and cultural history of each period. Although the general reader will find parts of these essays highly rewarding, many passages will leave him exasperated, and he may prefer to skim over these, leaving a detailed reading to the specialist.

The volume includes a couple of bonuses for the early music performer. One of these is a number of illustrations and diagrams of late Renaissance and early Baroque theaters and stage sets, which (along with the accompanying discussions) will be of great value to anyone interested in recreating musical stage productions from this period. The other is a wealth of musical examples, usually given in their entirety, so that they can not only be studied, but also performed by a small ensemble.

Alexander Silbiger

Bach
DENIS ARNOLD
Oxford University Press, 1984, viii & 103 pp., paper, $3.95

This monograph is one in a series of Past Masters under the general editorship of Keith Thomas. Appropriately, since he was probably the most truly learned composer of all time, Bach is the first musician to be included in the august company of noted philosophers, scientists, and religious leaders. Denis Arnold, Heather Professor of Music at the University of Oxford, presents an up-to-date portrait that takes into account the research of recent years. Together with Malcolm Boyd's *Bach* (reviewed in *AR*, May 1985), it offers the English-language reader a picture of the composer that differs radically from that of the devout Lutheran promulgated a hundred years ago by Spitta.

Like Mozart's Salzburg contemporaries, who did not appreciate him until long after his death, Bach's at Leipzig preferred lesser talent. Also like Mozart, Bach never managed to land a job commensurate with his abilities. One wonders how different the history of Western music might have been if the Elector of Saxony had chosen to enlist Bach's "untiring zeal in the composition of music for the church as well as for the orchestra" (Bach's letter dated 7/27/1733).

We can be grateful that Bach took on the Collegium Musicum, which apparently gave him some satisfaction and stimulated the production of concertos and chamber music—but, alas, did not help his wider reputation. On top of his disillusionment and disgust with the congregation at St. Thomas's and the Leipzig Town Council, Prof. Arnold suggests that Bach was deeply affected by Scheibe's pointed criticism in his journal *Critischer Musicus*. Bach remained a distinguished figure in the organ world, but as a composer he seems to have given up on his contemporaries and withdrawn to a private world of musical mathematics, tidying up his *oeuvre* and delighting in the solution of musical puzzles, especially those of the canon and fugue.

The final section of the book is an insightful discussion of Bach's legacy: the early Bach revival in the 1780s that influenced Mozart, Mendelssohn's romantic revival of the *St. Matthew Passion*, the influence of German nationalism, Spitta's placement of the composer in the context of German Lutheran music of the Baroque, the *Neue Bach-Ausgabe*, and the revival of "original" instruments and methods of playing. Discussing the latter topic, Arnold suggests that "the most striking change is caused simply by using the correct number of instruments and voices." Comparing Bach's present reputation with his lack of renown during his lifetime, Arnold states, "This is the most radical change of view about a composer in the history of music."

Prof. Arnold's book is authoritative, well written, and stimulating. I noticed only a few minor slips of little consequence. He says that the solo instrument in the Fourth Brandenburg Concerto is a *violino piccolo*, rather than the standard instrument, whereas the *violino piccolo*, tuned a third higher, is used in the First Brandenburg. The Fifth Brandenburg is apparently *the* earliest harpsichord concerto, not "one of the earliest," and to say that the *traversière's* one-keyed mechanism gave it "an efficiency and easy of playing which made it the plaything of the amateur" is to misunderstand the reasons for its popularity.

Dale Higbee

MUSIC REVIEWS

Mozart for Recorder and Guitar
(S or T)
Arranged by Eugene Reichenthal
Belwin Mills, 1984, $3.50

Although some purists may object to Mozart on recorders, classical guitarists will rejoice at the opportunity to play the interesting, equal-to-the-melody-line parts Mr. Reichenthal has arranged for them. Like the recorder parts, they are of intermediate difficulty.

The collection consists of five pieces from the divertimenti for two clarinets and bassoon plus the familiar *Ave Verum Corpus*. The latter may sound a little thin to those familiar with the vocal version.

Printed in score form in a 9″ x 12″ softbound format, the edition sits securely on the stand and opens flat. Pieces are conveniently laid out, most on two facing pages. The few page turns occur where one player can execute them during a measure of rest.

These pieces might be very useful to those called on (usually on short notice) to do a "little something" at church. We find them a delightful addition to the guitar/recorder library and agree wholeheartedly with Mr. Reichenthal's statement in the foreword that "historical authenticity seems insufficient reason for depriving any instrumentalist of the joy of playing Mozart's music."

Lou Cabeen and Gary Wilde

Lou (recorder) and Gary (guitar) play duets in the Chicago area.

Arrangements
For 1 to 4 recorders
KAZIMIERZ SEROCKI
Edition Moeck 1525, $16

Kazimierz Serocki is one of a number of Polish composers who blossomed after the 1956 uprising. Internationally, his work has been overshadowed by that of his more famous contemporaries Krysztof Penderecki and Witold Lutoslawski, but he is an important figure in his own right, and we are fortunate to have him in our camp.

Arrangements may be played in many ways. Its seventeen miniature segments are variously scored for solo, duet, trio, and quartet combinations; however, each of the ensemble segments may be performed as a solo, or with one or more of the parts omitted. The order of the segments is left to the performer(s).

The music is generally characterized by pointillism, irregular rhythms, noise effects, and rapid, scale-like gestures. The four solo segments (one each for S, A, T, and B) are typical of the extremely unsentimental quality of the entire work. The six duet segments (one for each combination of instruments) range from very meditative to delightfully

playful. Two of them remind me of video games, as does one of the four trios (again, one for each combination of instruments). After beginning with a barely audible *ppp*, another trio proceeds to an effective crescendo. The three segments for SATB have a feeling of night music. With a few exceptions, solo or incomplete versions of the ensemble segments give a glimpse of what the complete versions are like, but are less effective.

Serocki's state-of-the-art notation is aesthetically attractive, accurately represents the sound of the music, and, although proportionate, is carefully timed. Each segment is printed on a separate page of 8⅝" x 12" card. The edition also includes instructions in both German and English. Although this music is notable primarily for its shock value, it provides a challenging adventure as well. Recommended!

Pete Rose

Suite in C major
Suite in D major
Suite in G minor
For flute (oboe, recorder in C) and basso continuo
JACQUES ALEXANDRE DE SAINT-LUC
Musica Rara, $7.50 each

Saint-Luc was a lutenist and composer at the court of Louis XIV and later in Vienna. These suites are agreeable and fairly interesting; the best of the three, the D major, is probably good enough for public performance. This prototypical suite includes an allemande entitled "La prise de Gaetta," a courante (probably the best movement of all the suites) with a pleasant melody and interesting irregular alternation of triple and duple meters, sarabande, gigue "a la Manière Angloise," rigodon "pour les Trompettes," menuet, passepied, and a long caprice and passacaille. The last four movements are optional, but the passacaille is too good to omit.

There are no figures in the bass, and the harmony is simple enough to suggest that there are probably none in the original. The harmony is somewhat strange at the end of the first movement, where it accompanies a chain sequence of thirds, and at one point in the passacaille.

Suite Op. 6 No. 2 in D major
Suite Op. 6 No. 4 in C major
For flute (traverso, soprano recorder) and basso continuo
LOUIS DE CAIX D'HERVELOIS
Edition Moeck 2536, 2534

Caix d'Hervelois belonged with Marais and Forqueray to what he called the "empire de la viole." If these suites are typical, his skill must have been greater as a performer than as a composer: they are pleasant but decidedly minor works. Published in 1736, they are Couperin-like in their fusion of the French and Italian styles.

The edition is clean and easy to read, but each piece has bad page turns. Shame on the translator of the foreword who insists on rendering "Flötenstimme" as "recorder part" even though the title page reads "pour la flûte traversière." The range of the music allows for alto as well as soprano recorder, pardessus, violin, etc.

Jane P. Ambrose

Sonatine
Pour Flûte à bec Alto
ou Flûte traversière sans accompagnement
PIERRE POULTEAU
Alphonse Leduc, 1980, $5.25

Here is an attractive and challenging unaccompanied piece. Unfortunately, the edition contains no information about either the composer or the music, but it is neatly printed and has ample musical indications.

There are three movements: Lent–Allegro spiritoso, Calme–Vif, and Allegro marcato. The Lent is a short introductory section to the first movement; the lines are disjunct but have a sustained intensity, the composer's instructions being "free and expressive." The introduction leads into a spirited, syncopated, rhythmically active section in a broad ABA form. A short coda gives a snappy ending to the movement. The second movement contrasts the rhapsodic Calme with the lively Vif, closing with a return to the Calme's first theme. The third movement is again in a kind of ABA form: an initial theme in syncopated rhythms, an expressive second theme, and a recapitulation. It ends with a short coda.

With its many accidentals and tricky rhythmic ideas, the *Sonatine* presents technical difficulties that call for a fairly experienced player. It is typically French in its rhythmic complexities and its lighthearted, almost jazz-like qualities. It should be fun to work on, and enjoyable for the listener too.

Ode I for Two Recorder Players
RYOHEI HIROSE
Zen-on Music, 1980, $2.75

Though clearly contemporary, this piece is not problematic for either players or listeners. It uses the instruments attractively, providing variety by changing from BB to AT to AB recorders. The form is nicely self-contained. There is an introductory section, probably slow and a bit free, as the different bar lengths seem to indicate. With the entrance of the higher recorders the piece gathers momentum, becoming more florid and ornamented, then calms again as it proceeds to a section similar to the first.

Not much information is given on performing the piece. The intended relationship between bars with four beats and those with two is unclear. In our reading, we kept the quarter-note beat constant throughout the first section, picked up the tempo in the middle, and returned to the original tempo in the third. This interpretation seemed to make the

composition flow and incidentally brought it close to the suggested duration of about five minutes.

Somewhat advanced players will not find it difficult to make a lovely musical whole of the *Ode*. The notation, except for relationships between time signatures mentioned above, is clear and readable.

Shirley Marcus

Capriccio (AT)
HANS ULRICH STAEPS
The Unicorn Publishing Company, 1982, $2.25

Capriccio is an original composition based on a well-known German folksong. The musical development is charmingly done, with clever use of counterpoint, chromatic harmonies, and rhythms. The music is pleasant and lighthearted, and great fun to explore with a congenial companion. It is a particularly good study in rubato. I would classify the piece as of medium difficulty.

The notes are easy to read, and two extra sheets are included to facilitate page turns. There is one difficult trill for the alto (C to $D^{\flat}$); a trill fingering is given, but it is still not easy.

The text of the folksong is supplied only in German (translation: a little man is standing in the forest on one leg – a mushroom). But one need not study the poem to enjoy the music.

The Blockbird (T)
OLAV ANTON THOMMESSEN
Wilhelm Hanson, 4420, 1983, $6.25

Blockbird is a four-page piece for unaccompanied tenor recorder in a style resembling Linde's *Music for a Bird*. Its rhythms, notated conventionally, are complex; its pitches, basically in conventional notation, include nearly all of the chromatics between middle C and the $D^{\#}$ two octaves and a minor third above; and its special timbral requirements, this time in avant-garde notation, are many.

Clearly this is music that requires special and dedicated study to extract its virtues. Although the publication would have benefited from a preface or a glossary explaining the unusual effects in the music, one schooled in new notations probably can determine the composer's wishes without too much difficulty. It is handsomely printed.

Gordon Sandford

Six Sonatas for two treble recorders, Opus 2 (1727)
Volume I: Nos. 1 and 2
Volume II: Nos. 3 and 4
Volume III: Nos. 5 and 6
GEORG PHILIPP TELEMANN
Edited by Nikolaus Delius
Schott OFB 142–144, $10.50 each

These beautifully printed volumes of the well-known Telemann duets for transverse flute are noteworthy for eliminating most of the page-turn problems of other editions I'm familiar with. In Sonatas 2–6, Schott's fold-out page solves all but the turns in the fourth movements. Although these turns occur at a quarter-note rest or a breathing place, the speed of the movements allows only a fraction of a second to turn the page. While they were at it, why didn't the publishers use a little more paper and solve *all* these problems? The price of a full set is breathtaking, after all.

Mr. Delius has done an excellent editing job, retaining the original order of the sonatas and clearly marking additions and alterations.

Three Exercises (A)
KEES BOEKE
Zen-on Music, R-151

According to the preface, these exercises were "born from the lack in recorder literature of material to tackle the typical finger-technical problems" on the alto recorder. Mr. Boeke's intent is to concentrate as many fingering difficulties as possible in each exercise. His use of alternates, however, needs more explanation than we are given.

In the first exercise, he gives two alternates in order to keep the action completely in the right hand (along with the left thumb for the octave). Their use as an exercise is interesting, and they could conceivably work in performance, but if they were intended to represent the best or the most typical application of alternate fingerings, I would disagree.

The second, for the left hand, introduces even more questionable alternates. For example, Mr. Boeke gives one sequence as d'' to e'' (023) and $f\#''$ (0) to g'' (2). What's the sense of *creating* fingering difficulties when quite enough are built right into the instrument?

The third exercise, called "Twenty-Eight Steps," employs all the connections between all the notes in the f'–f'' range. Most of the alternates indicated are either awkward or unnecessary, so that it seems they are just there to make things a little tougher. Mr. Boeke does create one piano effect that cannot be accomplished with the regular fingering, but it would have been helpful if he had explained what he was doing.

In spite of these criticisms, I consider these six pages of "calisthenics" valuable material. Make your own decisions on the alternates, and use any combination of two or three measures for daily practice.

Louise Austin

CHAPTER NEWS

Sarasota

The Sarasota Chapter draws its membership from three area groups that predated its formation: the St. Boniface Recorder Consort, John Ohanian, music director; the Bradenton Early Music Club, Theron McClure, director; and the Symphony Sandpipers, directed by Patricia Stenberg. Organized in 1983, the Chapter meets at 2 p.m. the first Saturday of the month, October through June, at St. Boniface Church, Sarasota. As our area is composed largely of retirement communities, the age range in the chapter averages between sixty-five and eighty. Many live here year round, but others are "snowbirds" who come south for the winter. We meet in the daytime because many members prefer not to drive at night.

Since some members are on low, fixed pensions, we have a "no-dues" chapter: donations are accepted to cover our costs. This arrangement allows those who enjoy our music-making to participate as they wish. Some highlights of 1984-85 were a talk on caring for the recorder by Arthur Allison of the Tampa Chapter; two sessions with singers Tim Bell and Cynthia Heinnegen on Bach arias and fifteenth-century French love songs; an illustrated lecture on Renaissance costumes by Muriel Shaffer, director of costuming at the Ringling Art Museum; and an impromptu performance of Orlando Gibbons' "Street Cries of London," with recorders, cornamuses, and singers. After this presentation we enjoyed hot cross buns, in keeping with both the season (March) and the street cries.

Our meetings are devoted primarily to playing, with several levels at each session. They include a social hour arranged by Claire Ferguson, and guests are always welcome. We also play for churches, nursing homes, civic associations, and fairs at no charge.

Anne Fuller
Phyllis Ohanian

Texas Early Music Festival

We Texans were at it again – gathering in San Marcos from August 9 to 11 in 100°+ heat to play, study, listen to, and sing early music. Recorders and viols (nine at one sitting!) predominated, but there were also Renaissance flutes, crumhorns, shawms, kortholts, gemshorns, sackbuts, harpsichord, and a large variety of percussion.

Faculty included George Kriehn, Susan Poelchau, and Bill Patterson (Dallas); Dell Hollingsworth, Jack Blanton, Paul Raffeld, Peggy Sexton, Martha Reynolds, Janet McGaughey, and Natalie Morgan (Austin); Frank Shirley (Ithaca, N.Y.); Steve Bates (Houston); Bill Casey (Waco); and Todd Weatherwax (San Francisco, Calif.).

There were classes in recorder and viol technique, double reeds, troubadours and trouvères (X-rated and heavily attended), percussion, ensemble coaching, "in-'tune'-ation," mixed meters, madrigals, and the ARS Level II. Other options included a Handel master class, a Medieval playing session, the playing of a Palestrina Mass, and two fugue classes.

The fifty participants also watched Martha Reynold's slides on Venice and performed, under Susan Poelchau, Schütz's *Cantate Domino*.

On Saturday evening we heard a concert by groups who assured us they had had at least *one* rehearsal! Among them were a consort of shawms, kortholt, cornetto, and crumhorns; a viol quartet; and a consort playing new instruments designed by Jack Waller (Dallas) as an inexpensive alternative to crumhorns. This group showed outstanding finger dexterity and musical control, and their efforts were rewarded by a standing ovation.

The Dallas players, hosts for this meeting, provided tables laden with cookies, doughnuts, and drinks for breaks and for the Saturday party, in addition to attending to all the details of mailings, registration, classes, and publicity. *Furthermore*, they have volunteered to do it again next summer! So reserve the second weekend in August and join us at Southwest Texas State University for another concentrated dose of early music served up with a Texas twang!

Natalie N. Morgan

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LETTERS

The ARS and the SRP:

On my way through the May issue I was pulled up sharp by a plaintive cry from Carolyn Woolston lamenting her chapter's "continuing struggle to pay for first-class music directors," and I fell to thinking how differently we order things in Britain.

Those wise men Carl Dolmetsch and Edgar Hunt, when they set up the Society of Recorder Players in 1937, wrote a clause into its Rules – which is still there today – declaring that no member should receive payment, direct or indirect, for his services to the Society except for the reimbursement of out-of-pocket expenses. So Brian Bonsor, Paul Clark, Evelyn Nallen, and Philip Thorby (to list just those whose names your readers may perhaps have encountered) give their services entirely gratis as music directors to the Branches (you call them Chapters) at Roxburgh, Birmingham, Guildford, and North London respectively. There are thirty-seven other Branches, all with honorary music directors.

Nor is this all. The same two wise men laid it down that every branch should be entitled each year to a visit from a member of a panel of visiting conductors. That panel includes the names of the two wise men and of almost everyone else in Britain who is active in the teaching of adult amateur recorder players. These panel members travel around the country entirely without reward, entitled to draw only their travelling expenses from Central Funds. And even these, they as often as not do not claim; so that in 1983 the Society paid out for all these so-called "pastoral visits" only $134.

You might think that this was just a quirk of history resulting from the quaint unworldliness of those pioneers almost fifty years ago. But in fact this unworldliness does not seem to be confined to the affairs of the Society of Recorder Players. Because the other thing that caught my eye in the May magazine was the fees for your summer workshops. For the week-long events, the average for a shared room and board was $158, and the average tuition fee was $169. Here are some comparable figures for courses in the British Isles:

	Residence	Tuition
Recorder Summer School	$150	$ 57
Dolmetsch Summer School	140	110
Northern Recorder Course	129	64
Welsh Early Music Week	$110	$46
Irish Recorder & Viol Course	85	33

So whereas in the U.S.A. the average tuition fee is 107% of the cost of accommodation, over here it is only 50%. Now of course this could be because your workshops are all much smaller and more select, and because the ratio of faculty to students is twice as high. But I doubt it. I suspect it is because those active in the amateur recorder world over here have inherited – probably from the Society of Recorder Players – a tradition of altruism that leads them to sell their services to workshop organizers for a song.

Not everyone would agree that this is necessarily a good thing. You could argue that if the rewards were as high as they seem to be in the U.S.A., more teaching talent would be attracted into the amateur market. But I would not agree. I think we are really very fortunate in our traditions. No doubt Carolyn Woolston would think likewise.

Theo Wyatt
Organizer, Welsh Early Music Week
Irish Recorder & Viol Course
London, England

Remembering Cook Glassgold:

Ralph Taylor's "Reminiscence" of the late Cook Glassgold in the August issue was an important contribution as it highlighted this extraordinary man's relationship to music and the ARS. A concise obituary in the *New York Times* (February 15, 1985) did not mention Cook's musical activities at all. Yet, he was so important to the ARS and to many of us. His devotion to the national organization and its goals was contagious. His high standards and gentle advice led the way for the Southern California Recorder Society to become a chapter of the ARS in early 1961.

An extensive correspondence with Cook and an occasional visit made me appreciate and deeply respect the broad spectrum of his interests, gifts, and involvements. Here was a bright, sensitive, fair, modest, and mature man; he was a good listener who responded promptly and effectively, and he was always willing to pitch in.

All of us have lost a very good friend.

Frank Plachte
Beverly Hills, Calif.

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Deadlines: December 1 for February issue; March 1 for May; June 1 for August; September 1 for November.

LARRY NITKA, PRESIDENT

Larry Nitka's 1986 inventory reduction

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